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ISSUE #80
Sep /Oct '01

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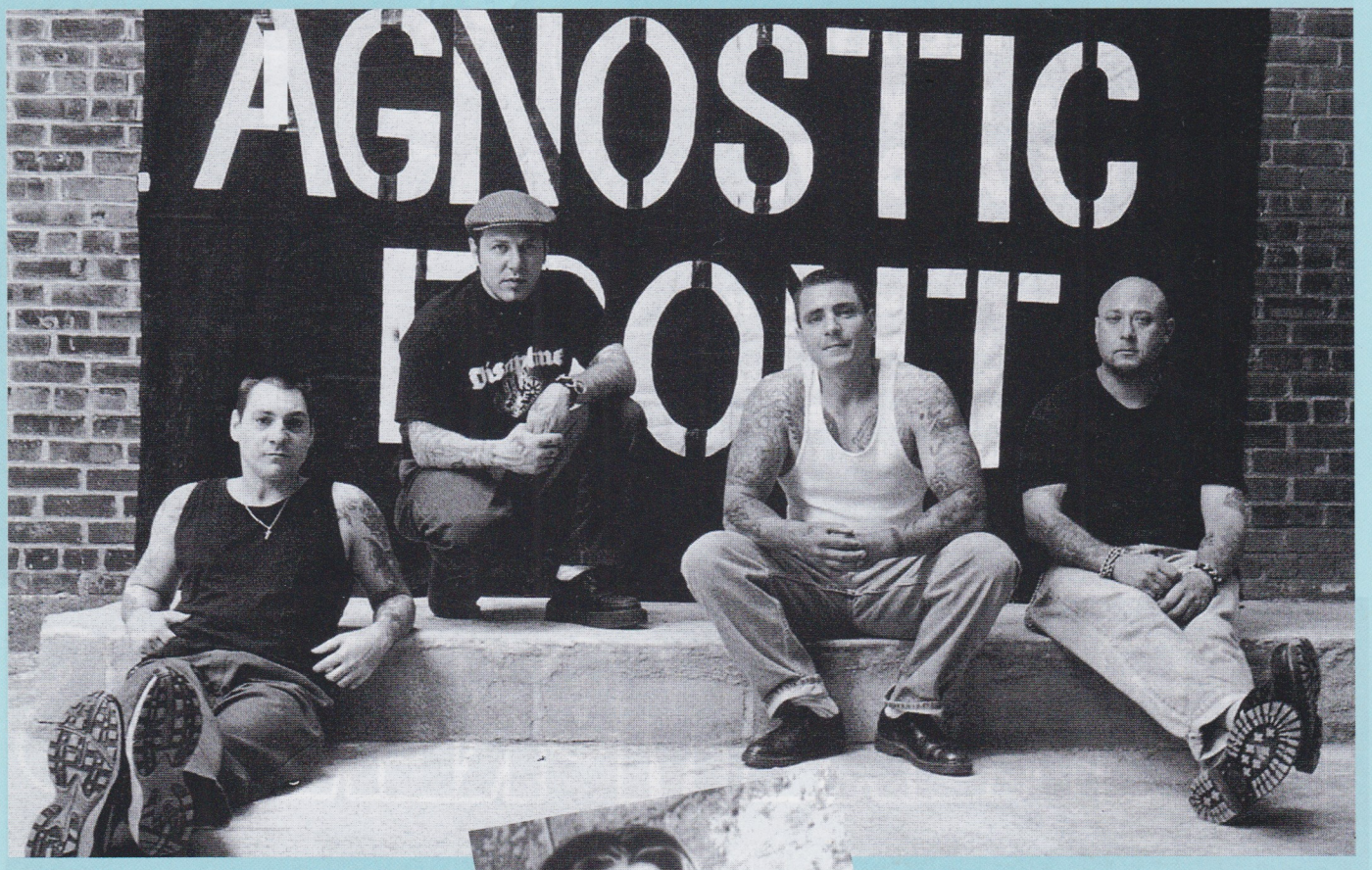

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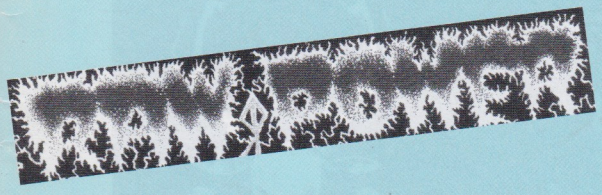

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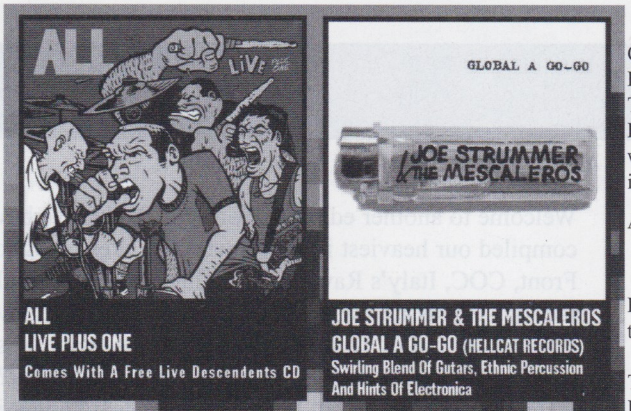

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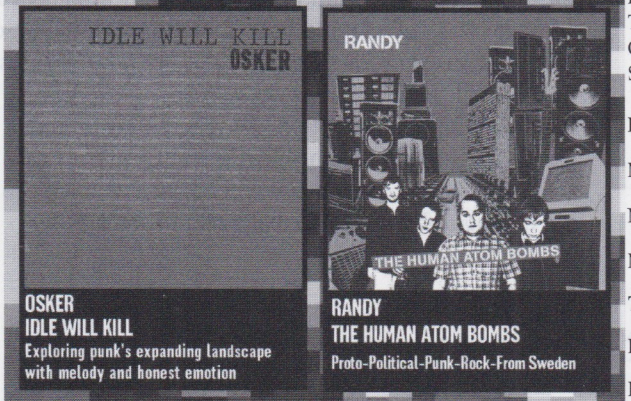

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PO BOX 92548, 152 Carlton St.,
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Ph: (416)-935-0651 Fx: (416)935-0609
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THANKS TO:

DESIGN : Ana Lankarani

PROOFING/BUSINESS STUFF:

MOM

CONTRIBUTORS: Terri-Lynne Waldron, Joe Bile, Chris Kaynes, Brian Burch, Tom Tearaway, Jack Link, R. Tom Cockriel, Kevin Stewart-Panko, Noelle Roy, Aaron Lupton, Fern, Brad Mitchell, Keith Carman, Ben, Dustin, Steve Servos, Hamish, Tyler Boehm, Buck Wilde, Jason MacNeil

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Caustic Truths!
Noizy Music Zine

Issue #80

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DISCLAIMER:

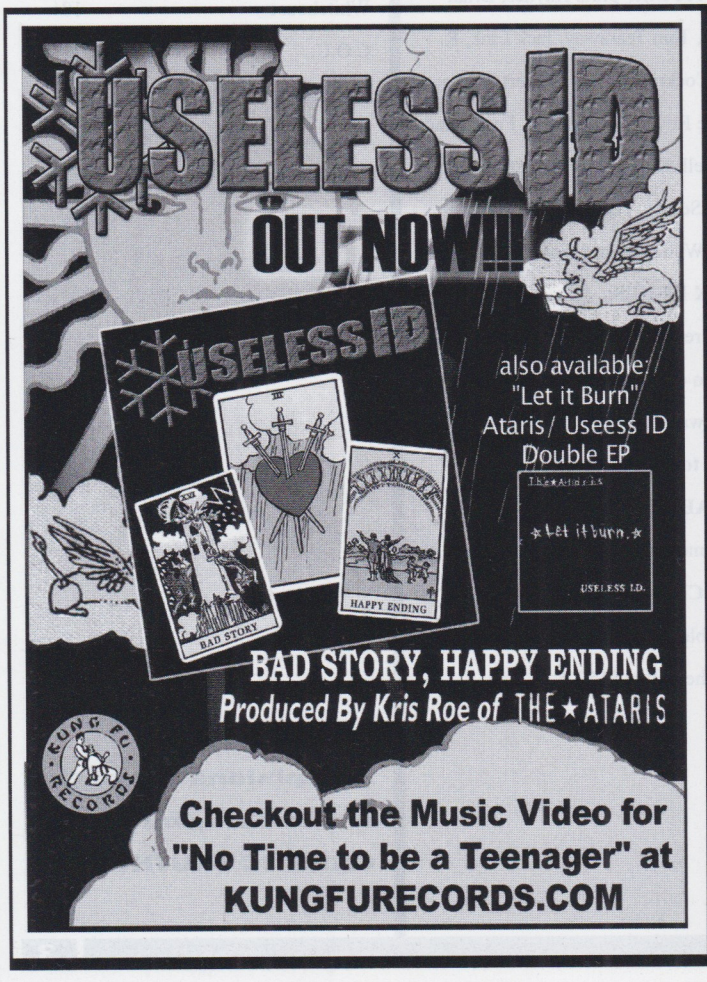
All opinions are of the writer/contributor, not CAUSTIC TRUTHS!

My S*itorial

Well hey there,

Welcome to another edition of Caustic Truths. We have compiled our heaviest issue yet with the likes of Agnostic Front, COC, Italy's Raw Power, Whitehouse, and Malefaction. This issue was inspired by some Christian loving label owner out of Toronto who felt the magazine was treading on his precious little scene Well, guess what? We were probably there well before he even heard about it while he was still playing with his little toy soldier. So people, thank him for inspiring us to bring out this issue! CT #81 will entail an interesting theme of modern activists who are trying to make planet Earth a better place. This should be out sometime in October. I can promise you that loser boy won't be included. Maybe better, he might fade away to make all our lives better.

Love,
Richard



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FEEDBACK!

DOWN LIN LA!

I saw the Heartbreak issue at Headline Records. I thought it was great! I held off on picking it up, because you said you'd send me one. I can't wait for it!

Take care,

Ben Merlis / FIELDS OF FIRE

It has been sent!!

LETTER FROM THE UNSIGNED

Hi.

My name is Kristian and I`m a singer in a band called Planet 69. You don`t know me. How could you...I`m unsigned.

I`v worked hard over 20 years. I have skills. I make good music they say but I`m still in the same situation than I was 7.
We went swimming from the school and over the pool the teacher stopped me and asked: "Have you been in the big pool before?" "No" I said. "Well, then you must go to the kids pool."

That`s the attitude I have got against me. Do not give a change. Do not take risks. Do not sign a band unless it fits to a category where every detail is already planned and everything has been done...twice.

When you`re finished with your work you are really exhausted but very eager and very proud. You search for potential record labels, make a nice story about your self, lick the stamps and there you are waiting for calls.

Nobody calls. After few months you get two replies (if you`re lucky) . "Don't quit your day job." "We need to see your gig in London." London??...Jesus Christ I live in Vaasa. You don`t know where it is. Nobody knows. What should I do before you notice me? Do I have to dance naked with the Pope and shout: "It`s a sign".

I`v spent all my time and money to music. I practice my voice when doing dishes. I make lyrics when jogging. I`ve worked and worked and still you haven`t heard about me. God I feel frustrated.....??..Well not really.
Like every artist I have my ups and downs. If you have a fire in you...you get easily burned. Explode! That`s what I do.

I love music. I love my friends in the band. I love every single drop of sweat in the rehearsals and the simple truth that the more I do the more I gain. There`s no limit. Music is something that makes you feel alive. Music is the only common language in this universe and I can understand it. I can do it!

At this moment on 15 Th August 2001 there`s several packages on the way. And yes..there`s a "Demo" marked on the envelopes. No..there are no more than three songs. There are no candies or Planet 69 stickers, but maybe I still have a change. I`m waiting for calls again.

Uuh..I can play piano for hours but my hands start to ache when typing this much. I`m not angry anymore.

One more thing. If you`re in an unsigned band or if you`re an unrecognized composer don`t give up. Listen to my work. If you are better you will soon be noticed and I hope all the best for you. If your music is worse...join the club. Let`s wait together.

Best all.

Kristian Tiihonen
Planet 69

Send in your demo, we'll make you a star!

COLUMNS

HANGING ON THE TELEPHONE CAN BE A MAJOR PAIN IN THE ....

By Terri=Lynne Waldron

So your TV picture is screwed up and what do you do? You call your friendly cable service provider, but you have to book an appointment and they only come in three hour intervals: 11AM-2PM, 2PM-5PM etc. I am already paying an exorbitant price for all the extra channels and the last thing I need to deal with is some service interruptions that happen during some of my favourite programs. I was sold on this digital box last year by the cable customer service agent, who promised me that there would be no breakdown in service anymore and I would get a clearer picture on the stations. I agreed to an increase in my bill for the digital box and all its 'fringe benefits'.

But paradise can only last for so long. A couple of months with the digital box and there were service interruptions already. All of a sudden, while I was watching TV, the picture turned to a black screen and the sound disappeared. So much for paying for the price of admission. I book a Sunday time from 11AM to 2PM for the cable guy to come over. Sunday is the only day that I can sleep in, so I did not want to be awakened by a knock on my door too early in the morning. Hours later, when I glanced at my watch, I noticed that it was after 2PM, and the service guy had not yet arrived. I rolled my eyes in disgust. You see...the exact same scenario had taken place the previous three weeks: I spend my free time waiting for the cable guy, he does not knock on my door and then I call the cable company and I am given some song and dance.

But this time I was so angry and frustrated, that I was liable to say things on the phone to the company, that I may have regretted later. I took a deep breath and calmed myself, after all, it was not the fault of the customer service person I was about to talk to, so my venom would be misdirected. I relayed the situation to the agent while trying to keep my anger in check. I was informed that the cable guy had already been to my between residence the scheduled time. I tell her that she was misinformed, because I had been home all day and no one had knocked on my door. We are both confused. She apologises for any inconvenience and put me on hold.

I assumed that the situation would be worked out to my satisfaction, but that could not be the furthest thing from the truth. I spent the next two hours on the phone where I am put on hold at various times, as well as being passed around to different departments. I was two steps away from hanging up, but in the end this would do me more harm than good because my cable problem would not have been solved. I was told that I could lodge a complaint which I agreed to do, despite feeling that this would really not better the current or any future situation. By this time I was ready to throw my telephone against the wall, but once again I decided to curb my temper. The last agent that I talked to told me that "these things happen" and that I should "calm down." Instead of hurling obscenities at him, I put the receiver on the table next to me for a couple of minutes, and let him rationalise the situation to an audience of none. Against my better judgement, I re-booked the appointment for the week later. Why did I believe that the agents were secretly laughing at my predicament? I spent a total of three hours on my one day off in the week, waiting for service that I never got, and then I spent another two hours being given the run around by customer service agents on the phone, some of who were politely patronising. Am I crazy to be spending over $70 a month on a bill because it comes with all these 'fringe benefits'? I certainly don't think so, but only if I actually get what I pay for.

What The Hell Am *I* Doing For The Economy? (The FTAA Is Scary)

By Joe Bile

How many stickers have you seen that say "Buy American so Americans can work"? This phrase is based on the assumption that buying American made products supports American companies and American workers. Of course in this day and age the "Made in America" emblem really doesn't mean made in America. Ironically I see mostly patriotic Republicans as the ones bearing these stickers. They see it as an extension of Reagan's "trickle down economics" that buying from American companies supports American citizens. In reality it just lines the pockets of CEOs that own these companies. Employees receive metaphorical table scraps and a pat on the back when the company does well. I think to truly support American economics you need to go a step further and buy local, as in from the store owned in your town; or better yet in your neighbourhood. That's what GW Bush is missing. He seems to think that by giving handouts to the super-giant American corporations he is supporting our economic development. In reality these corporations are crushing our true economy. They are stamping out local businesses by undercutting them and forcing families into minimum wage jobs. The way to empowering our economy is to buy as centralised as you can.

I try to be critical of myself and analyse how I am contributing to the problems I am presenting. I spent the last six months documenting how I spent every dollar. It furthered my consciousness and pushed me harder to spend responsibly. I cut my spending by 75% since February of last year. I now intend to spend 90% of my money responsibly into my local community or the general punk community. Picture this: You receive a paycheck from your job. You order some records from us. We spend your money on ordering more records from ethical, reputable punk labels and distributors. The rest goes to buying food and necessities from local restaurants and stores, maintaining my bicycle at the locally owned bike co-op, and the rest goes into the house (local hardware stores, recycled parts when possible). Money pulled from the general economy and returned into all positive economies. Wal-mart can sell all of its product so much cheaper than its competitors due to its massive presence and enormous financial and community leverage. No local business could compete with such a financial giant. This means local people lose their jobs and their family businesses causing useful downtown businesses to close down and disappear altogether. This eventually leads to either total decay of those areas and increased poverty for those who live there. If the city brings in a development company you'll end up with gentrification. This basically replaces the old downtown with cute little soap shops and candle stores, without a single place to buy a hammer or a dozen eggs or get a prescription. The end product is then urban sprawl (why live near town when there IS no central town?). If you need to drive to work everyday from your nice house in the suburbs where do you think all of those burnt up gasses end up? Contributing to global warming and the hell which is American driving. It also isolates the people who do live near the original downtown (and some of them are not too well-off) and forces them to get in their car and use up gas

and money to get basic necessities. Of course, if you're too young or too old to drive, too poor to own a car, or have some other reason why you don't drive, your life becomes more inconvenient and expensive and dull as hell as the city is taken away around you. It's a well concealed fact but at one point in time there were a lot of railroads. This was a good thing as railroads were a very efficient (compared to cars and trucks) way of moving large loads from city to city. At one point in time GM realised there was a lot of lost revenue due to the fact that companies were sending materials on freights instead of trucks. They decided that they would tear up a tremendous amount of existing rail lines and pave them over to build streets. It was a truly brilliant (well, brilliantly devastating) plan on their part. If there are a lot of roads and not a lot of rails everyone will need to buy cars and buy gasoline to put in their cars. Of course, when their plan came to light on trial they were fined a mere $5,000 for what they had done; effectively pennies to a corporation. And now years later the lasting damage is still here.

Downtowns hold the history and identity of a city, and the giant boxes out on the interstate, surrounded by massive roads and miles of pavement, are hardly a memorable or fun or relaxing place to shop. Not to mention always filled by the same chain stores everywhere. Wal-Mart has intensively regressive company policies, that it supports all kinds of questionable labour, that by buying loathes there you are essentially profiting off foreign workers whose lives are probably shittier than you can possibly imagine. Employees who work 18 ours/day, aren't allowed to go to the bathroom, inhale toxic glue fumes, and get fired if they try to unionise; all so you can save $10 on a pair of jeans. Yes, I know WalMart seems like a really attractive alternative when you are poor and busy and you can go in there, buy all the everything you need, and get out feeling like you saved money. WalMart actually is hurting poor and middle-class people all over by undercutting downtowns and local businesses, paying its workers shit, raising local taxes (this often happens when they locate in the boonies and then demand town services) and exploiting foreign workers.

Also, on a related note, GW Bush is trying to take his idea of "free market economy" (which is hardly anything besides global capitalism) a giant step further. Have you heard a lot about the FTAA? Probably not. The news doesn't seem to mention it. They have no reason to, they are too busy telling you about celebrities lives and who is having sex with who.

The FTAA is a plan to take AFTA one step further; extending it to the entire western hemisphere (except for Cuba). It's like a scary story comic book story line (well in fact it is part of the story line from the old Aerosmith video game among other things). Basically, what it boils down to is that businesses will be able to sue countries/states/provinces when they decide that a law or policy is a barrier to free trade. Doesn't sound so bad? Well, let's look at it this way. Washington State has a policy of having all genetically modified food being labelled so the consumer knows that they are buying. Suppose someone selling genetically engineered food finds out that Washington isn't buying their unlabeled food. Well, it may be for the consumer's benefit but it's still a barrier to free trade! So a business can sue anyone who they deem as a barrier. What about employees? Does this effect them? Of course it does! Remember when NAFTA first went into affect; All of those businesses that decided it was in their best interest to move their factories to Mexico? Well, now the entire western hemisphere will be able to move to Mexico. They'll simply push the natives aside like they pushed the Native Americans aside. If you aren't scared yet then imagine the long term effects of something like this. Why would any CEO keep their production in the United States or any other country when they could move it into Mexico or other equally impoverished countries? What happens when all of the production is moved out of this country? Phil Knight (Nike, CEO) was quoted as something to the effect of I don't think Americans want to make shoes. They may say they do when they want jobs but I don't think they really do. Well Phil, not everyone everywhere does what they want to do all of the time. Especially when they are living at or below poverty (such as the folks who do make your shoes). So what happens when the economic shift is so great that less than 1% owns all of the wealth and media in this country? Will it continue to mock the science fiction novels that have all but predicted the future? Not to say that it's entirely Bush's fault. I mean it was Clinton who put NAFTA into legislation as a continuation of what daddy Bush had begun. Clinton also took the time to sugar coat the whole deal saying that it would raise Mexico to our standard of living even though it did quite the opposite, putting more people in poverty. I'm sure Al Gore would have had no problem enacting the FTAA either. The sort of entities whose best interest is represented are exactly those who are paying for everyone's campaign. What it all boils down to is the best interest of the people anywhere are compromised in favour of commerce. The grain of business is more important than the people; no matter what the Constitution says.

So you may be wondering what you can do to prevent this. Unfortunately, very little. The meetings have already gone in (safely tucked away in Canada where you do not have the same freedom to criticise your government as in the US). I suppose if you believe in local government you and your friends could write to your senators and governor and let them know that you oppose the FTAA and all that stands for and hopes to destroy. Tell them you do not think something as economically destructive as the FTAA is a good idea in a time of economic tediousness. Tell them that you do not support the environmental destruction, lack of respect for worker's rights, inhumane conditions, and economic destruction that the FTAA will create.

You can also educate your friends. If this is news to you it is probably also news to many people that you know. The more people that are properly educated about what is going on the more capable they will be to make decisions about how they feel about it and how they want to act. I can't stress enough how much this effects the future of us all I've gotten some strange questions lately from people who ask me how to find local businesses and what constitutes a local business. It seems that most of these people live in towns where the financial giants have already taken over. Generally you can find a local business because they won't look so cookie cutter as say a Taco Bell. A lot of time people will use their ability to have some creativity in the design of their shop and give it some character. The sort of people who open a business are generally passionate about what they selling and thus have a lot of personal interest in it. The owner of the hardware store that I shop at generally will take time to help explain to me how to do a job or little tips to help me out. When I've gone to other larger stores in the past it's been difficult to get any sort of help from the employees because they aren't hired based on their knowledge of what they are selling. A lot of businesses are also franchises which are better than many chain stores when you don't have better options.

Generally if you aren't too timid you can ask what type of business it is. If someone is uncomfortable answering those questions I would be sceptical about shopping there. Thanks for reading. I think economics are a very important part of punk rock consciousness. If the thought has not crossed your mind before try documenting where you spend your money. By virtue of the fact that you are even involved in punk/zine culture I think you may have the time and/or resources to try to go elsewhere other than Wal-Mart. (the portion on Walmart, gentrification, and urban sprawl was rewritten and heavily inspired from a piece by Carol of Whirling Cervix fanzine.). I just reread the whole article and it sounds really depressing. I'm sorry to talk about such negative things. If they weren't news I wouldn't mention them. Hopefully next time should be much more enthusiastic and positive.

For a copy of our 28 page catalog of zines, records, books, t-shirts, stickers, buttons, videos, patches, and more (or just to chit-chat) send $1 to Microcosm Publishing / PO Box 14332 / Portland, OR 97293-0332 or you can visit www.microcosmpublishing.comFeeling the Affirmation

FEELING THE AFFIRMATION

By Chrius Kaynes

"You are intelligent and good things will come your way." Self-affirmation has become big business. Affirmations have found their way into books, calendars, daytime television in the form of Oprah and Yanni albums (when played backwards). As inane as they seem, they do serve a purpose. Many people suffer from feelings of inadequacy. Sure there are days where our ambition runs high and we feel there is nothing that we could not do. Yet it is undoubtedly at these same times that our bloodstream is 90% alcohol. The majority of the time we "hum and ha", make excuses and worse still, place blame on others for our lack of self-confidence. This ongoing sense of unworthiness can definitely be a plague towards a healthy, fulfilling lifestyle. How many of us haven't had a day where all there is to pull ourselves out from bed is the lure of cold pizza and masturbation. In fact, if I were to write my autobiography, it would be titled: cold breakfast, "warm brunch". Personal feelings of inadequacy are a social affliction. They result in a population of unhappy and unhealthy individuals who drain rather than contribute to society. In an attempt to combat these feelings, self-affirmations have been employed with varying degrees of success. This phenomenon deserves our full attention in order to lay bare the Caustic Truth.

There is a plethora of reasons why so many are burdened with low self-esteem, lack of confidence and general feelings of inadequacy. The most common of which is that these feelings are justified. Unfortunately, many people are not that useful. Despite, the feel-good jargon that every person is "valuable" and has "something to offer"; sometimes that is painfully not the case. In such circumstances, no amount of self-affirmations will yield a worthy citizen. The only result will be a liar.

Another common cause of feelings of inadequacy is a poor childhood, overseen by hopelessly incompetent parents. Who among us wasn't the result of an unwanted pregnancy? With such humble beginnings, it is no wonder a child wouldn't grow up paranoid that a belated abortion isn't around the corner to even the score. In the meantime, the parents don't do anything to build up the child's sense of self-esteem and belonging. I think the nicest thing my father ever said to me was: "You know, you make a better door than a window."

We all carry these early memories of berating into our future endeavours. They act like cement running shoes in a marathon – a winning combination. Thus a vicious circle of failure on top of glorious failure mounts. It becomes improbable that success will ever result from a complete foundation of doubt and failure. In an effort to dig ourselves out of our childhood hole, we only serve to dig ourselves deeper. Unfortunately the advice of Chief Wiggum, the delightful policeman and part-time philosopher of Simpsons fame, is useless when he said: "No dig up stupid."

In an effort to undo the damage of unproductive behaviour, cognitive psychologists have emphasized the importance of rethinking situations. Through positively reframing an experience, one is able to attempt to unlearn dysfunctional behaviour. Take for instance a dating scenario. A young man approaches an attractive young lady and asks her if she would like to dance. She promptly replies by spitting out the sip of her martini she just took and runs to the ladies room. What good does it do to think this has anything to do with your decaying tree-like physique? It was more likely a result of her having a rare alcohol allergy that suddenly flared up at the exact moment you posed your question; despite the fact that you have seen this girl at the bar for several weeks, drinking, what looked to be the same kind of martini. And the fact she was dancing with several other men later that evening could simply be an appreciative gesture on her part to the plainclothes paramedics that undoubtedly saved her life from the allergic reaction. By positively reframing this potentially devastating sequence of events, you are able to muster up the courage and repeat similar episodes. Eventually hitting upon someone as desperate as you to couple up, in fear of dying alone – success!

Professional athletes also expound the merits of self-affirmation. They feel at their elite level of competition, where the physical abilities of fellow competitors are about equal, the winning edge comes from an unwavering believe in their abilities. Along with verbal self-affirmations, they employ positive visualizations. Joe Sakic recently remarked on his success as a professional athlete by saying: "Before the contract negotiation, I visualized as many zeros as I possibly could." Again the success of self-affirmation is frightening.

Many major urban centers offer courses in improving confidence and personal success (sandwiched between courses that belie how to drive your women/men wild in bed) through local Learning Annex programs. I urge you to invest in your future by attending one of these courses. It is high time we gave something back to ourselves rather than taking away. Through work with self-affirmation one is able to apply a brake to the vicious circle of failure and begin to eek out a healthier and happier lifestyle. After all you are intelligent and good things will come your way.

NOTE: in no way does the opinions expressed in this article represent those of the editor of Caustic Truth nor oddly enough, the writer himself. If you have problems with feelings of inadequacy, purchasing subscriptions to Caustic Truth have been found to inflate feelings of well being (P. Adkins, "The Power of Subscription," Cognitive Research Quarterly (April 1994): pp.287-312.)

WHY I HATE ORGANIZING ON THE LEFT

By Brian Burch

I gave up on wanting to participate in coalitions as a result of my Work with The Against Cruise Testing Coalition. In the early 1980s, a major Demonstration was denied a permit to march down Yonge street. At the meeting the night before it was consented to that the march would go down Yonge Street anyway and that this would be announced and communicated with the participants through leaflets and ample and frequent use of bullhorn assisted announcements. This information was indeed shared and a mood of hopeful confrontation spread among those participating in the event. The march walked from Queen's Park, up to Bloor Street and then proceeded along Bloor towards Yonge. As the march came close to Bay Street, members of one of Toronto's left grouplets went to the front of the march and, claiming to represent the organizers, diverted the march south on Bay. Naturally, we were furious at the follow-up evaluation when they announced that they did it to avoid a confrontation with the police --- a non-violent confrontation they had agreed to the night before.

I gave up believing that those of us supporting direct action could find common ground when an organizer from the Ontario Coalition Against Coalition told a member of Toronto Action for Social Change prior to last June's major protest at Queen's Park that OCAP didn't want us pacifist types to show up and spoil things. TASC is perhaps best known for being banned from the Ontario Legislation Grounds for repeated non-violent protests that made business as usual uncomfortable for Tory legislators. It is a core component of the Ontario network Homes Not Bombs and has been involved in direct action anti-Harris initiatives since the election of Harris. Many among its membership and network were previously active with the Alliance for Non-violent Action --- a coalition that for over 15 years organised civil disobedience and militantly creative protests. Being told one group with a similar focus to not show up at a demonstration because of a concern over pacifism is just one blatant example of the traumatic experience of working on the left in Canada --- where we can be just as vicious at ostracizing as the most clique divided high school.

Organizing on the left is a dangerous and vicious exercise. Except for anger at capitalism there is little real common ground. Some want to experiment with alternative institutions. Others want the use violence in confronting the police. Still others want dialogue and compromise at any cost. Any effort to bring us together for a sustained effort, such as a protest, is troubling at best. Any effort to work together on a permanent basis can most easily be done by eliminating any real expression of disagreement on tactics or objectives, as well as forgoing serious work owards overthrowing the existing powers that be.

Too often we rush from cause to cause, leaving those needing ongoing solidarity and support alone as the next victim of oppression gets a name in the paper. Efforts are abandoned with changes in the fashion of dissent. Some small groups of polyfidelity/affinity remain with a focus while the herd moves on.

It is indeed very discouraging to continue to work for social change. We split from, criticize, abuse and reject each other with great rapidity. We'll join one group after another, seeking perfection and then leave when those we work with are revealed as imperfect. We jump from cause to cause rather than make a sustained effort to achieve hange, mistaking personal momentum for movement building. Ignoring poor employment practices, sexism and racism and other problems that infest organizations on the left like it does any social structure, the worst excesses of emotionally abusive relationships are often substituted for real organizational tactics. We isolate our supporters from their existing support networks of family and friends, expect exclusive loyalty, demand effort from those wanting to rest and push for a perfection that can not be normally achieved and then abuse those that fall short.

I will admit, however, that being on the left can be exciting and, at times, glamorously transcendent. If it wasn't, I'd have become a liberal long ago. We find opportunities for real relationships in the midst of teargas and in jail cells. We find elements of common humanity when we talk to the members of the family of those injured at a demonstration or jailed for their activities. We are not perfectly imperfect. However, we are incredibly frustrating to work with.

OUTSIGHT

Tom Tearaway

FALL OF ROME

Fall Of Rome Records (http://www.fallofrome.com/) is a relatively new label, founded on April 1, 1999. It is a burgeoning new home for garage, mod or other indie rock. To new releases from the label include Detroit rockers The Sights. Their album is Are You Green? It is a peppy album based on '60's British rock with a punk attitude. Their energetic album builds to a peak with the catchy-as-explosive "Hey Girl" and then quickly chills out with the psychedelic title track. Another Detroit rock group on the Fall Of Rome label is The Witches. Their garage rock is a large, booming sound that brings to mind 24-hour factories and over-sized cars. The group mastermind, vocalist and guitarist Troy Gregory has worked with an impressive array of talent from Kim Fowley to Killing Joke and Andre Williams to The Swans.

ALT-COUNTRY

New country sounds not found on the FM dial hold the interest of both the converted and ears from the alt-rock, indie and singer-songwriter streams. On his indie release Conversations; Nashville singer-songwriter Hunter Moore (Hunter Moore, POB 121392, Nashville, TN, 37212; http://www.hunter-moore.com) displays a poetic approach to lyrics and a sublime minimalism in his largely acoustic arrangements. The Volebeats have been often lumped into this category, though they strive more for affinity with classic Canadian pop. However, as this piece is about blurring distinctions, let's touch on their excellent new release Mosquito Spiral (Third Gear Records, POB 1886, Royal Oak, MI 48068). To ears raised on pop and rock there will be something rural about these unpretentious songs that achieve so much success through delicate harmony vocals and acoustic arrangement. The Volebeats transform each simple theme of lost love, nostalgia and more to heart-inscribing sonic memorabilia that could be the unforgettable piece playing during the credits of that worldview-changing film of character transformation you saw last summer. The harder stuff to be found here can be heard on the excellent Checkered Past label (855 W. Roscoe, Chicago, IL 60657; www.checkeredpast.com). The Silos have

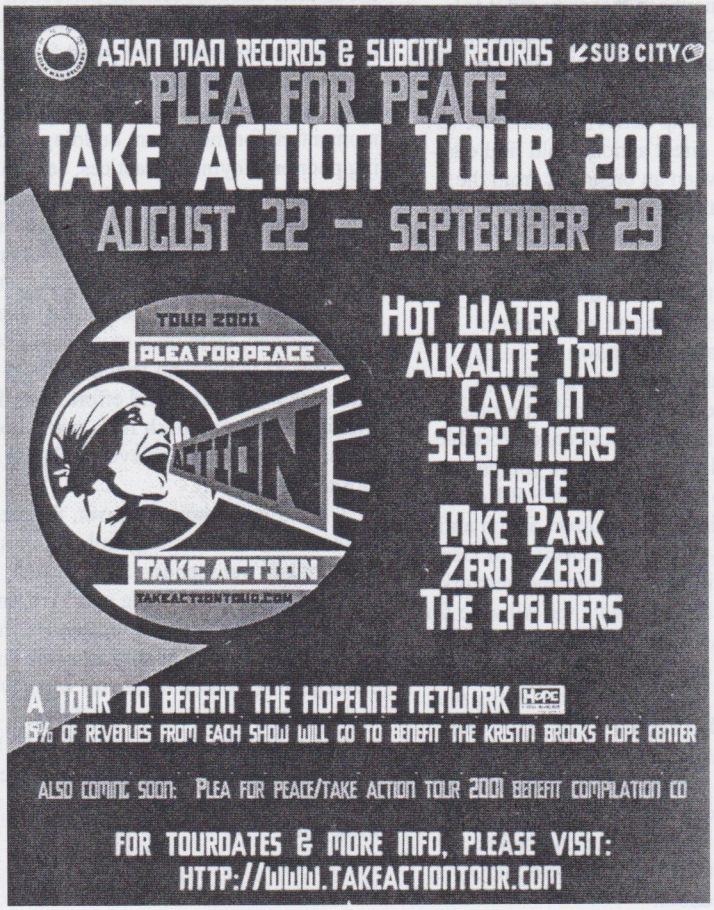
the same reaction to American country music, as did The Rolling Stones. Indeed, "Satisfied" could be a homegrown answer to "(I Can't Get No) Satisfaction." The album is Laser Beam Next Door (Checkered Past). The trio gets help from additional vocalists and one organist on a track, but while the high-tech lives next door, the group provides back-to-basics excellent songs with a touch of twang over shuffling, energetic rhythms. The Ass Ponys seem bent on confounding as much as entertaining. I've listened several times to enigmatic and dark "Donald Sutherland," and still see no connection to the actor. The song seems more a stoop-musing on the scene from Wild at Heart where Harry Dean Stanton gets iced. The same can be said of other tracks. Lohio (Checkered Past) is rock from the heartland with a wicked grin. The Spanic Boys, however, are roots rockers with an 80's rock rhythm section. Their songs can leap from honky-tonk to rockabilly and back in under three minutes. 16 Horsepower, long critically acclaimed, slow down the pace of their tracks for the full effect of the hip menace, ala Wall of Voodoo, to sink in. This may be the only band that can make the accordion sound fearsome. If Birthday Party came from the Appalachians, they would be 16 Horsepower. Their Checkered Past release Hoarse is all live material, recorded in Denver and Paris, and includes covers of Gun Club's "Fire Spirit" and "-Day of the Lords" from Joy Division. Also displaying raw horsepower is Five Horse Johnson on The No. 6 Dance (Small Stone Recordings; http://www.smallstone.com; http://www.FiveHorseJohnson.com). Southern rock with hammer blows and moonshine bravado launches into the air off this disc. Their heavy electric boogie is midway between Raging Slab and Antiseen.

ELECTRIC GUITARS, ELECTRIC WOMEN

A trio of recordings from electrified female musicians provides excellent listening. Multi-instrumentalist Kate Simpkins plays guitar, bass, keyboards as well as singing the words to the songs she wrote on Station (www.katesimpkins.com). The music is intelligent and poetic from this AAA, sophisticated, song-oriented performer in the tradition of Paula Cole and Sara McLachlan. Speaking of Canadian talent, Rita Chiarelli presents her bold, brassy blues-rock on another fine solo album: Breakfast at Midnight (Northern Blues Music, www.northernblues.com). The powerful vocalist presents a solid, rocking blues band steeped in Chicago traditions. Vocalist Julie Adams is a talented singer-songwriter that also has true ability to make a song her own. On Live, Vol. 2 (Gadfly; POB 5231, Burlington, VT 05402; http://www.gadflyrecords.com) the Mountain Stage Band joins her for a follow up recording of sophisticated jazz-rock and folk-rock originals and covers. An impressive array of guest appearances includes those made by Bruce Cockburn, Duke Robillard and more.

DIE FORM

Die Form is early purveyors of the cold, industrial minimalism now know as dark-wave. Metropolis Records (POB 54307, Philadelphia, PA 19105; http://www.metropolis-records.com) recently released two Die Form albums from the early '80's that were previously scarcely available. Die Puppe (1982) mixes the sexual and the sinister in a way that bridges the gap between Kraftwerk and Christian Death. Bare and cold, it reveals the moonlit skeleton supporting today's crisp, noir electronica. From the very stable production of Die Puppe, the group launched into experimenting with the documenting their sounds on Some Experiences With Shock (1984), originally both releases being limited vinyl editions. Some Experiences With Shock is a diptych. The first half, Survival & Determination, is a primitive analog recording while Lacerations & Immolation offers the then latest in digital recording. All this variation of process is merely academic, because the same electro-Gothic style gives the album consistency.



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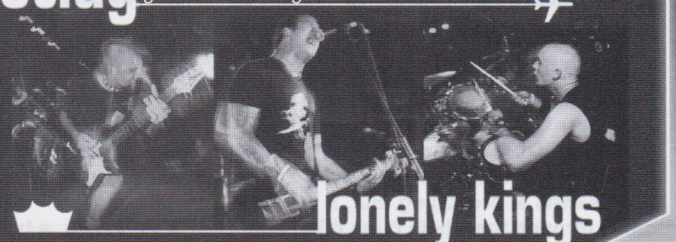

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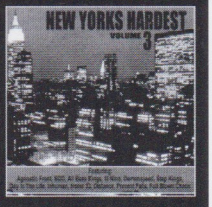
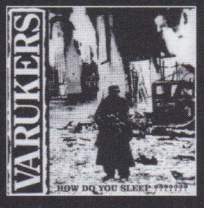


Featuring tracks from Agnostic Front, S.O.D., All Boro Kings, Ill Nio, Demonspeed, Step Kings, Day In The Life, Inhuman, Home 33, and more....



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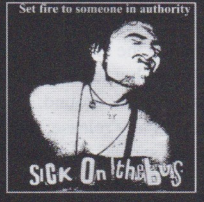

SICK ON THE BUS- Set Fire To Someone...

Go-Kart release of the latest from Sick On The Bus. Featuring members of Varukers and Legion of Parasites. Think GBH meets the Damned while hanging out with Lemmy!

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All these titles are for sale at better stores nationwide or via mail order. CD - $11 each ppd. CDep - $5 each ppd. LP - $9 each ppd. 7 - $4 each ppd. At our website, you can buy other titles and merchandise. Also, download MP3s free from any of our bands.

Saves The Day is the youngest band on EVR. As young as they are, they embody EVR's connection to classic, '80's melodic punk with a contemporary edge. Their album THROUGH BEING COOL is that mix of post-punk power pop and modern, neo-punk that EVR excels at producing. But, if you've been through the whole punk thing and want some new hardcore bands, EVR's got plenty of that, too. Until The End, One King Down, Hope Conspiracy and The Stryder represent the hardcore heart of EVR. The post-metal sound of these bands is what keeps EVR real. Interview with Ian Evr of Equal Vision Records by Tom Tearaway

TT: So, Ian, did Equal Vision get its start in Albany?

IE: No, it started out in Philadelphia, actually. It was actually run out of the Hare Krishna temple in Philadelphia.

TT: Is there still a Krishna connection?

IE: No, well there was in the beginning. That was sort of the genesis of the label. It was before my time, but we put out a couple of records by Shelter and 108.

TT: Yeah, I was about to say, punk rock and Krishna always makes me think of Shelter.

IE: This was the label started by Shelter. Ray Cappo started Equal Vision and Revelation Records. Steve Reddy had been acting as label manager for him and Shelter was constantly on tour. Eventually, Steve bought the label from him.

TT: So, Equal Vision is no longer a Shelter for Shelter, but a Shelter for many other bands? [Laughter] You came into the picture after that transition?

IE: Yes. Steve moved the label to New York, where he ran it for a couple years. After that, Steve's wife got pregnant. They decided they'd rather raise kids in the country than the city, so they packed the whole label up and moved it upstate. I had actually gone to school before with Kate, Steve's wife. So, they called me when they got upstate and told me they needed some help. They asked me to come in and I started working there in '96.

TT: Ian, in talking to other people running independent labels, I noticed there seems a consistent approach to success by keeping a large number of titles out on the street. Does Equal Vision do that, as well?

IE: I would definitely agree with you, but quality matters, too. There's something to the fact that somebody could pick up a record on a certain label and expect a certain level of quality no matter what the style is, even if a label does a lot of different styles.

TT: Talk about styles, I noticed successful independent labels seem also to go in for stylistic consistency. In listening to the Equal Vision records and viewing the web site I detect a consistency there, too. I hear a unified, hard-edged neo-punk sound.

IE: Yeah that's the background we all come from, so it shows a natural progression. Within that idea, we try to expand it as much as possible. That was our plan, do get the best we could get in each of the styles we are interested in. That means melodic punk rock, metal, noise-metal, whatever. We just tried to go after the bands doing the most current work and the coolest stuff.

TT: Listening to the Equal Vision music, I hear a strong old school element in some of the groups. I hear 7 Seconds in Refused and more early punk sounds in Bane's "Can We Start Again?" Is that purposeful on Equal Vision's part?

IE: Yes, I think that is a reflection of our personal tastes. It is always a blend between the stuff we like and the stuff we think people like. We have to enjoy it, but we also have to stay in business so that we stick around. There are probably equal parts in any release; us liking it and us thinking it'll be successful with our target audience.

TT: Ian as former editor of an alternative biweekly, I helped keep tabs on over two thousand DIY groups in the metropolitan Detroit area. They all identified themselves as career musicians. But, as you know, there are a lot of broken hearts out there. I was one of them. I thought I had a great idea. I figured I'd have the first crossover band in Detroit. You know, when D.R.I. and Cro-Mags were happening. But, it was too metal for the punk clubs and too punk for the metal clubs. However, I tried everything to get the attention of an outside label. I mailed demos, had pictures taken, the works -

IE: - Sure, I've been there. I did that for seven years.

TT: So, what is I missed. What do people do to get noticed by Equal Vision?

IE: I'll tell you what it takes for us, but I do not know if I speak for any other label. What it really comes down to is how often we've heard the name and who we've heard it from. If I talk to five people on the phone in a day and they all drop the name of a certain band....and I know they are not just doing someone a favor, then we'll start talking about it around the office. Maybe we'll go check them out, maybe we'll go pick up a demo, maybe we'll try to meet one of them, see if they're cool guys, you know?

TT: That sounds reasonable - you're looking for talent you actually can do something with recommended by people you trust.

IE: Yes, the band has to want to work. They have to have the ability to get out on the road. We always support tour bands as much as possible, but they have to work a certain number of months out of the year and have a job where they can take six months off and tour. You know, until it gets to a point where they can support themselves on the road. That's the kind situation we look for.

TT: How many Equal Vision bands are out on the road, now.

IE: Right now, we just have one on the road. But, there are times when every band is out on the road. At one time we usually have between five and eight active bands. That is, bands that can tour, or at least do shows. These bands either have a recent record out, or have a record in the works. Right now, I'd say we have six active bands. You know, its funny, if we are around the office wanting to an e-mail out to all the bands or put together a report on what all the bands are doing, we always go back and forth in the office like, "Did

we miss anybody?" You get concentrating on one band, then you remember their are six more you have to move on to. We have a small staff...

TT: How many in on the Equal Vision staff?

IE: Well, it has always been a record label office and a tee-shirt shop. These have always been the two halves of Equal Vision.

TT: It's a general tee-shirt shop - not just making shirts for Equal Vision bands?

IE: Yeah, it started printing shirts for EVR bands on tour, but it quickly evolved to print shirts for any band on tour. We'll get a band's itinerary and work out a couple designs for the tour. We'll print up a few thousand and send some out on the band and send some out to a tour stop. We're about to open that in a new location. That'll have five people. The office itself is three people. We have a guy who is artists relations and does tour promotion. We have Dan, who is a retail genius. He is our distributor interface. Steve is the boss. In the past, I've been in the office to deal with press and radio and tying up a lot of loose ends. Lately, I've been involved a lot more in the tee-shirt end. The whole screen printing process fascinates me. So, when we get this new location, I'll work out of there. We'll see how much I stay involved in the label end.

TT: I notice the word "collect" a lot in the material your send to Equal Vision fans. Are there serious collectors of contemporary punk out there?

IE: Yes, we certainly encounter a collector mentality. Not so much with punk, as with hardcore. We don't really cater to collectors. But, for instance, when we do a pressing there is a limited vinyl edition on colored vinyl. Usually that is the final one on colored vinyl. There are the kids that call every release day and order up their five copies of the colored vinyl. I am sure they sell a couple on E-Bay, where they go for good money and hold onto a couple, hoping that they mature.

TT: Your new site, www.equalvision.com, is very slick and professional. You have Flash going, and all that.

IE: Yeah, we got a new Web guy. He's going to be working in the office as soon as we get the tee-shirt shop set up. We have to make more room in the office and get some extra paperwork with the town taken care of. He'll be doing some artwork for us, too. Right now, he does it on his own.

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Here is one label that deserves attention. Label owner of Prank Recods, Ken, has run one of the most respected labels in this scene. Based out of San Francisco, he has contributed amazing set up releases that al lot of our reviewers bicker over. BY RICHARD

1. How do you want your label to known as? How would you describe the typical customer who would listen to your band's stuff? Is there a good genre you like to use?

It's my hope that my intention in running the label would be the same as what it is known as, I really feel that Hardcore is a valid musical form that can continue to evolve and does not have to be "stuck in the 1980's" in terms of form, fashion, ideas. I hope in some small way the bands and methods I've used in running the label have helped to contribute to the legacy of this form of music.

The real danger of trying to be "experimental" is you can run off the map as far as anything anyone would remotely want to listen to(Just listen to late-80's /early 1990's catalogs of SST or Alternative Tentacles...GRONG GRONG or PAINTED WILLIE anyone????), so I also think most of the bands I've chosen to work with are just really great hardcore bands with a good rock, thrash or heavy background.

On a personal level, I feel the debt owed to me to Punk Rock has been paid back in full. Not to dredge up a "Punk Rock" saved my life tirade, but if I can release stuff that inspires people the same way as PUSMORT, OVER THE TOP, DISCHORD, TOUCH AND GO inspired me, well I'd feel honored and a debt repaid.

I have no idea who buys this stuff, Record collectors, nerds, angry Hardcore kids, Crusties, Aging thrash freaks, and people who like to destroy Starbucks at protests.....

I See the Genre as HARDCORE. HARDCORE to me has an older definition-not the meaning it's taken now of lame "Hardline" straight edge metal bands, but in terms of the explosive energy and intent of early 1980's bands (See: VOID, NEGATIVE APPROACH, F.U.'s,SS DECONTROL, NEOS, WRETCHED,etc.) while in no mean trying to copy style or sound, but a modern application from that inspiration.

The Ideas of community, Politics, intense music, Anger are best summed up in the term and I accept them. When you assign a label or tag or whatever you take the good and bad associations that people personally have engendered, and I really don't think all the bands I've worked with would accept that label to their music or ideas. The Ideas of Punk Rock and Hardcore communities are excellent ones; it's a matter of whether the modes of expression can stay relevant.

2. What kind of band do you like to focus on? What things do you look for before you put out a release?

I like bands that are angry, Intense, Dark and push the envelope in some way. I like bands that can play their instruments well-A great hardcore bands HAS to have a great drummer. I like bands with good lyrics and ideas. I like bands with good people. I like bands with a rooting in Rock and a guitar driven sound. I like good hooks and riffs in the guitar playing, and SONGS. If you don't have songs in hardcore you create something that is solely memorable for it's impact but leaves nothing in the memory cells. At the same time I also like bands that are strange or somewhat experimental, strange or unique in their delivery of all this.

Before a release, well I usually look to see some sort of track record; most of the people who have released records on my label have been around for years, in different bands or what not. I think this does lead to a certain amount of inflexibility, but it also means there's some pretty advanced playing on a lot of my records. I've never picked up a band from a demo, and don't like receiving them, especially with form letters...the relationship of a band and a label on this level, at least at the level I try to cultivate it at has to be a little more respectful on both ends.

Good music like this makes me laugh honestly, where the music gets so over the top or wild that I laugh. The hairs stand up on the back of your neck, you get a flush feeling of awesomeness and you just Know when you should work with a band.

3. Out of the number of releases you have done, have many are on vinyl? How many releases are you up to?

42 Releases, with 40 on vinyl. My sales lean slightly towards vinyl, Hardcore is a vinyl heavy genre (as is Garage Music) otherwise vinyl sales are pretty stale. Vinyl is a superior format, and I don't consider an LP done until I receive the vinyl- the sound is warmer and Brighter, the artwork looks better, it's an overall better package, but I hold no snobbism towards people who prefer a different form of delivery for the music or feel differently- as the music and ideas are the important part, not if it's an MP3, CD, cassette or whatever. Just because I'm a little older and my associations of learning to love music are with vinyl doesn't I should ask the same of anyone else, as the younger crowd have probably never even seen a record! I had a 17 year old kid at a show ask once why I was charging $3.50 for a picture sleeve 7" as he thought it was just a little picture on cardboard!!!

4. Which bands should we be on the look out for?

Mone of roaming Vikings and Mongols set to burn down your village, pillage your stocks of food for the winter and carry away your women.

I don't know what do you like?

I have new records out By South Carolina's GUYANA PUNCH LINE and Tampa's SCROTUM GRINDER that I think are as good as anything I've put out. A few of the Current hardcore bands across the scene that continue to impress me are: TEAR IT UP, PAINTBOX, FROM ASHES RISE, MANCHURIAN CANDIDATES, TRAGEDY, HAYMAKER, Y, UNCURBED, KRIGSHOT, VICTIMS, BURST, NO PARADE...

5. Which bands do you think are important for our readers to know about? Why? Specifically, are there any political standpoints each one has?

"If your readers are so clueless that they have to be told what to like or what's important, I can't help them. "
Ken Saunderson Of Prank

If your readers are so clueless that they have to be told what to like or what's important, I can't help them. You have to be a little more street smart than that.

I'm not a big enough egomaniac to tout or hawk the virtues and political points of the different bands on the label, I feel the choice to release them is my seal of approval that I feel they are important bands in some form. A catalog is ***$1 post paid to P.O. Box 410892, San Francisco, CA 94141-0892.*** That might be an even more ego driven statement, but it's a pretty broad and unfocused question. Hell, You can also sample many of my titles as Free MP3's at my distributor's Website-www.mordamrecords.com...easy enough to then deicide if it appeals to you.

6. Would you like to see your genre of music to be known in the mainstream? What about for all hard-

core/metal fans? If not, why?

I think the most interesting aspect of the 1980's is despite a lack of real record sales is HOW influential those bands were, it seemed more like an assault on mainstream culture and you ended up with weird things like BLACK FLAG on the Today National Morning TV show, Mainstream bands like THE SMITHS incorporating themes From CONFLICT records ("Meat is Murder") into their music and ideas, The consistent and Brilliant pranks By Bands Like DEAD KENNEDY'S and CRASS. Fortunately that music had such an abrasive edge it was never co-opted like the initial wave of punk, though I think a lot of the trappings have finally been absorbed in the wave of horrible Hip-Hop metal bands (LIMP BIZKIT, KORN, SLIPKNOT, etc.) where the sonics and rage has been transposed without any of the thought, community or politics.

I have no problem for this reason if my records receive any sort of mainstream coverage, though there's a real glass ceiling, limited audience and I don't try to make this or expect to make this happen. A lot of my attitude is shaped by the experience of growing up in Alabama in the Heyday of Punk and hardcore and it was virtually impossible to find out anything about it, as there was no scene or anyone remotely interested in Punk Rock. I'd watch MTV for hours hoping they'd show KRAUT's video for "All Twisted" or the MINUTEMEN's "This ain't no picnic". would stay up late to catch:"New wave theatre" on USA network's "Night Flight" which had great footage of DK's, Circle Jerks, Fear.... I even remember seeing X on SOLID GOLD!!! (This horrible show with Dancers in Bad 1970's/early 1980's disco outfits). The Internet has changed a lot of these things now, information is easily accessible, but I think there's such an overload of stuff happening that most things become easily lost.

This is especially true in the hardcore community; there are just too many records for the average listener to keep up (and in a lot of cases, nor should they...too many labels focusing on quantity not quality). I send out a relatively large amount of promo copies for the type of music I release, but have found that bands willing to do extensive touring make the biggest impact. For many people hardcore is truly a live medium, and the most successful bands I've released (HIS HERO IS GONE, DAMAD, IN/HUMANITY, DEAD AND GONE) have crisscrossed the US multiple times.

I don't really think Hardcore as it stands now has a chance of affecting mainstream culture, it's more built itself up as a sub genre of rock and mostly people seem satisfied with that. I think to have cultural impact it would have to reformulate itself beyond the bounds of "hardcore" and Unfortunately, like anything that becomes established, there's a lot of deep-set conservatism. Wanting it to be "like it was" and "bring it back" Cultural forces and time changes, and what was a valid response in 1981 is meaningless nostalgia now. (Though a few of my release shave been guilty of not pushing the envelope more, I felt they stood up on their musical merits in different ways) I find the current trend of "thrash Revival/ Bandana Thrash/ Back to the 1980's Nonsense particularly disheartening for this reason, and most of the bands are unmemorable outside of a live setting. Forward, not back.

7. Do you try to represent a scene from where you are based? Is there a scene? What bands should we know about?

Prank has released records by Locals like DEAD AND GONE, TALK IS POISON, ELDOPA1332, and ARTIMUS PYLE, but I base it largely on sound as opposed to a local scene. I've been proud to release a lot of records by bands from my home area of the Southeastern United States, but also have released stuff from bands from Europe and Japan.

There's a recovering scene here, like any other arts community it was pretty badly battered by the "Dot Com" explosion in the Bay Area, now as the unemployment lines of EX- Webmasters and Java programmer grow longer, and I see more and more people loading up UHAULS, well it gets better, New bands popping up and stuff happening. I like Hell After Dark and Erase Errata.

8. Anything missed?

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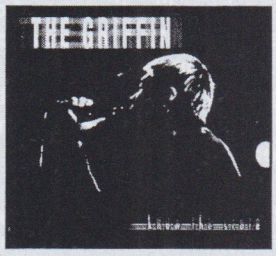

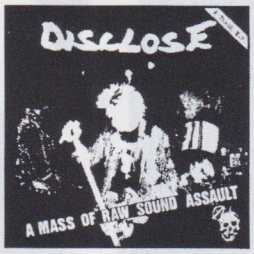

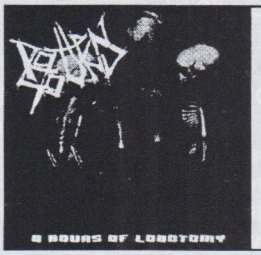

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whitehouse

BY JACK LINK

On the subject of "rock": "It represents everything I hate about music-it's conservative, smug, believes it can change the fucking world...I've really enjoyed monitoring the last decade or so as machines and faceless programmers and producers with their computers have steadily completed their domination of music...it's nice to witness "rock and roll" dying, and it's a pleasure to try and help it along its way."

William Bennett, from an interview with Judith Howard, September 2000, (c) Susan Lawly

Formed in 1980, Whitehouse are the only band that really delivers the goods, the perfect union of form and content. Their name's derived from a British porno magazine as well as the surname of a notorious U.K. censor. Their brutal aesthetics are unwaveringly and consistently precise, and not surprisingly have resulted in a myriad of interpretations, from pure outrage to rabid devotion.

They've been accused of not just inflicting painful hearing loss, but of misanthropy, racism, fascism, sexism, glorifying murder, child abuse, rape, in fact any taboo that you could possibly imagine. However, in interviews, they've proven themselves to be rather reserved, rational, and well-spoken individuals, and not the hateful, ranting monsters that their detractors wish they were. The present Whitehouse line-up consists of: William Bennett (chief vocalist and lyricist, Sony), Phillip Best(extreme electronics wizard, Yamaha), and Peter Sotos (Chicago based, highly constroversial author, Roland). They genuinely love what life has to offer and immensely enjoy their tastes and predilections, and of course the resultant musical creations. 16 albums later, their discography reads like a greatest hits of sonic assault. Highlights include: "New Britain, Great White Death, Twice Is Not Enough, Quality Time, Mummy and Daddy," and their latest masterpiece, "Cruise."

As a D.I.Y. independent, Whitehouse have never comprimised their sound or their principles. They've been successfully recording and performing for 20 years without the benefit of major label financing, marketing, distribution, or even frequent, extensive touring. They've established a world-wide, expanding fanbase, who anxiously looks forward to every release. They continue to set standards in terms of the genres that they've influenced-power electronics, industrial, noise; though this was never a mandate for the band, who have always abhorred

categories and pigeonholing from the start.

Most of the above can be found at the official Susan Lawly website susanlawly.freeuk.com, where those interested will find a wealth of knowledge, information, and merchandise.

And without further ado, it is with great pleasure that I introduce this brief but inspiring interview with William Bennett, founding member of Whitehouse.

CAUSTIC TRUTHS: Obviously the music and subject matter have changed and progressed over time, but has anything remained constant? Is there a common thread that runs through your work?

WILLIAM BENNETT: An uncompromising desire towards a very refined form of honesty and purity.

CT: Have there been any topics which you've had second doubts about or shied away from? Has anything ever been too extreme?

WB: How extreme a theme or topic is really isn't a criterion for its potential inclusion or exploration, one way or another. We operate at Susan Lawly

totally outside any external pressures so this issue is a moot one.

CT: In an era of Charles Manson t-shirts and "Natural Born Killers," it may seem pointless to currently explore serial killers and mass murderers. What topics interest you now? What led you to these recent interests?

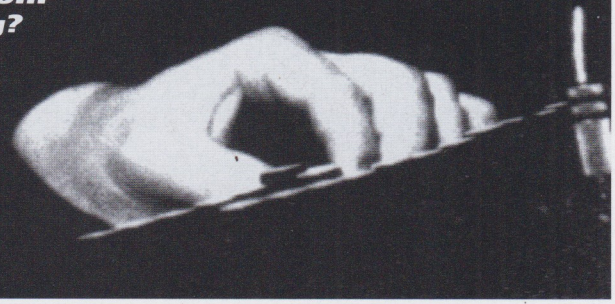
WB: Our interest in the early 80s with serial killers was very often misunderstood then just as it is widely now in the light of your examples. Although to many people Whitehouse is purely a visceral experience centred on that era. Recent recordings have tended not to focus on single issues and work on several interconnected levels - there is a great depth there to reward anyone curious enough to look behind the facade.

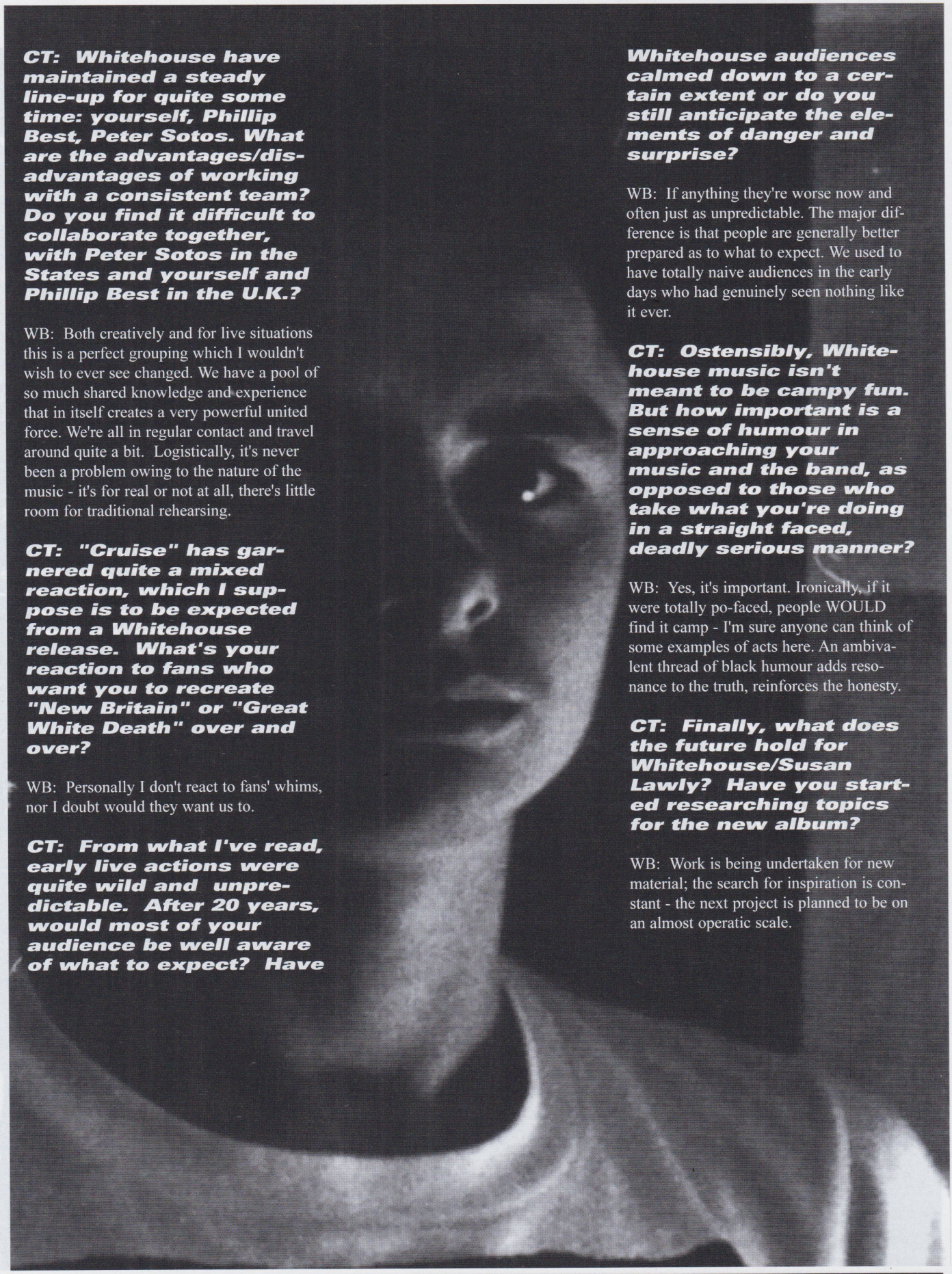
CT: How would you describe your environment when composing or mixing? Chaotic? Well-organized? Do you listen to any other music or read when working?

WB: The composition of most songs is the cumulation of up to 2-3 years of meticulous contemplations of many and varied influences and inspirations for both sounds and content. With so much preparation the recording takes care of itself. Nevertheless the final mixing is often done in a very high-pressure environment - so much has been invested in getting it right and it's the real moment of truth, this is how it will sound for the rest of your life. I've going have to live with that piece of music, I want it to be perfect.

CT: In a recent interview, you stated that you find "rock" music boring and redundant. Are there any bands worth noting? How about in the power electronics genre?

WB: In music, as in any artistic medium whether it be literature, film, art, I yearn for the original, the provocative, the beautiful, the anti-establishment, the intelligent, the powerful, the moving, thegrandiose. Examples: the films of Greenaway, the art of the Chapman Brothers, the literature of Sade. How the fuck is a jaundiced, conservative tradition that the rock paradigm represents going to provide that? As for so-called noise and power electronics - it died with Merzbow a long time ago.





CT: Whitehouse have maintained a steady line-up for quite some time: yourself, Phillip Best, Peter Sotos. What are the advantages/disadvantages of working with a consistent team? Do you find it difficult to collaborate together, with Peter Sotos in the States and yourself and Phillip Best in the U.K.?

WB: Both creatively and for live situations this is a perfect grouping which I wouldn't wish to ever see changed. We have a pool of so much shared knowledge and experience that in itself creates a very powerful united force. We're all in regular contact and travel around quite a bit. Logistically, it's never been a problem owing to the nature of the music - it's for real or not at all, there's little room for traditional rehearsing.

CT: "Cruise" has garnered quite a mixed reaction, which I suppose is to be expected from a Whitehouse release. What's your reaction to fans who want you to recreate "New Britain" or "Great White Death" over and over?

WB: Personally I don't react to fans' whims, nor I doubt would they want us to.

CT: From what I've read, early live actions were quite wild and unpredictable. After 20 years, would most of your audience be well aware of what to expect? Have Whitehouse audiences calmed down to a certain extent or do you still anticipate the elements of danger and surprise?

WB: If anything they're worse now and often just as unpredictable. The major difference is that people are generally better prepared as to what to expect. We used to have totally naive audiences in the early days who had genuinely seen nothing like it ever.

CT: Ostensibly, Whitehouse music isn't meant to be campy fun. But how important is a sense of humour in approaching your music and the band, as opposed to those who take what you're doing in a straight faced, deadly serious manner?

WB: Yes, it's important. Ironically, if it were totally po-faced, people WOULD find it camp - I'm sure anyone can think of some examples of acts here. An ambivalent thread of black humour adds resonance to the truth, reinforces the honesty.

CT: Finally, what does the future hold for Whitehouse/Susan Lawly? Have you started researching topics for the new album?

WB: Work is being undertaken for new material; the search for inspiration is constant - the next project is planned to be on an almost operatic scale.

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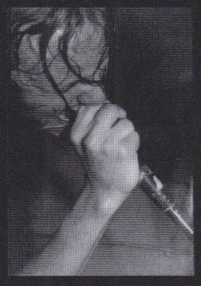

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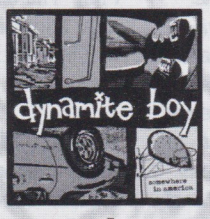

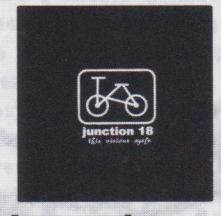

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Cranking up America's Volume Dealer with C.O.C.'s PEPPER KEENAN

I caught up with COC's guitarist/singer/songwriter Pepper Kennan the day before Thanksgiving here in the states; a couple of hours before playing The Masquerade in Florida. As for COC's new album, America's Volume Dealer; its got something for everybody. By R. Tom Cockriel

R. Tom Cockriel: 'With the release of AMERICA's VOLUME DEALER on October 10th how has the new album been received?'

Pepper Kennan: 'Its been real positive. People really seem to like the new album, and we've been getting a lot of airplay, which isn't what we're shooting for but it's good.'

RTC: 'With the combination of classic sounding COC and new music the band has put together who seems to like it more , the fans or radio stations?'

PK: 'The fans definitely. Yeah but thats who influences airplay. The people want to hear us and we're heard.

RTC: 'What has fan reaction been to Jimmy Bower taking Reed's place in C.O.C.'s 'Tore Up From The Floor Up' Tour?'

PK: 'Its been real good too. I mean everybody knows Jimmy, while most people are familiar with him from being the drummer for 'DOWN'.'

RTC: 'I got to see EYEHATEGOD perform in Louisville, KY back in October and Jimmy Bower is one hella guitarist. I haven't got to see him as a drummer live yet but from his work on DOWN and CROWBAR he's got real talent.

PK: 'Oh yeah. I mean we could have got anybody to learn the licks and play along with us since Reed is down for a while but we were lucky enough to snag Jimmy. He brings his own style to the music like Reed does, its good.

RTC: 'Speaking of DOWN, well on the verge of sounding unprofessional...I got to see C.O.C. in ë97 at the Toy Tiger in Louisville, KY (which sorry to say is no longer with us due to it being first turned into a strip club then a pharmacy before being made a parking lot) the day after Woody Weatherman's (C.O.C.'s guitarist) birthday. My girlfriend at the time wore my DOWN fanclub t-shirt. After the show C.O.C. was passing out stickers and you gave my girlfriend your guitar pick. Well it excited her so much that when we got home she threw a fucking on me like I had never experienced before. I've just wanted to thank you since ë97.'

PK: (laughs) Alright!

RTC: 'It took 28 days to record and mix America's Volume Dealer; Is there any hidden significance to the number schemes that appear on C.O.C.'s albums, like the number of tracks listed, the length of a particular song, or the cost of the Corrosive Cabaal FanClub Membership?'

PK: (laughs again)....I don't know...could be. You never know.'

RTC: Thats cool....the mystery deepens.Is there any plans to reopen the Corrosive Cabaal Fan Club?

PK: 'Oh yeah you can check out the new site at COC. NET. We've shortened it down from CorrosiveCabaal .com.'

RTC: 'We've checked it out here. It's a cool site. I really like the monotone color layout. It's like that it's just supposed to be that way like the alignment of the stars and planets or something. So the fan club is being updated also?'

PK: 'Thanks. Yeah we're working on it right know. it's not on the site yet but it will be back.'

RTC: 'Will the passes that were issued to fan club members be useable at the Clutch/C.O.C. shows?'

PK: 'Oh yeah. Anybody thats got them should bring them to the show.'

RTC: 'Myself and some of the other staff where at Disc Jockey in Louisville, KY yesterday to hang up the C.O.C. tour flyers and they have America's Volume Dealer listed under Alternative Rock; Into what genre or category would you put C.O.C.'s music?'

PK: 'Thats interesting. I would just put C.O.C. in the rock section, cause thats what we are but I don't think that they have just a rock section.'

RTC: 'Like at the Earxtacy music store in Louisville, KY C.O.C.'s music is filed in the Metal category. But like you said there isn't just a Rock section anymore.'

PK: 'Thats cool. As long as its in the stores.'

RTC: 'A little about yourself; You're a talented singer/songwriter and guitarist; were you self taught to play?'

PK: 'Thanks. Yeah I taught myself. I've been playing since I was about 14.'

RTC: 'You play a Gibson SG right?'

PK: 'Yeah. Well actually its an ESP Custom. You be out there banging on it and the SG might tear up. So I got my guitar the way I want it.'

RTC: 'Custom. To stand up to the Corrosive touch?'

PK: 'Yeah. Woody plays an ESP too.'

RTC: 'They look as though they've been around the block a few times.'

PK: 'Ah yeah! (laughs) 'They're just getting broke in. Sweet.'

RTC: 'Almost any bio. of C.O.C. that someone can pull up on the Internet refers to the bands 'politically intelligent lyrics'; do you have any opinions about the recent attempt at a presidential election?'

PK: 'Yeah, we're in Florida right now. I think that every vote should count.'

RTC: 'Right. Like the talk of not counting absentee ballots, from say soldiers who are overseas?'

PK: 'And with the Governor of Florida being the brother of one of the presidential candidates it makes you wonder. One man one vote. Thats the way its supposed to be.'

RTC: 'Conspiracy theories are abundant. Is there any reason that COC has moved (lyrically) anyway from its Punk/Hard-core roots?'

PK: 'We're just writing and playing what we feel. Its no conscious decision to change the direction of our music.'

RTC: 'Also the music that has come before America's Volume Dealer carries as much truth now as it did say ten years ago.'

PK: 'No doubt. And who knows, COC might put out a Hard-core album next time.'

RTC: 'America's Volume Dealer was produced by John Custer (who produced both Deliverance and Wiseblood), does he have any connection to the band besides ëProducer'?'

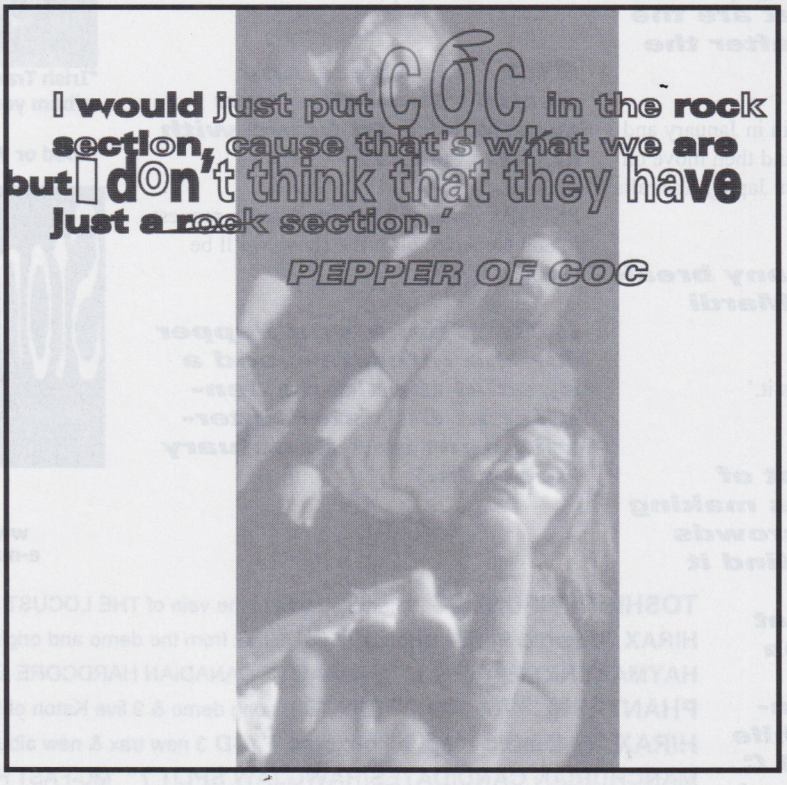
PK: John's a good friend of ours. He's been asked to do other, heavier stuff for people. But he's turned it down. He likes what he's doing now.

RTC: 'On the tour now or during the past tours has the authorities (the police) given C.O.C. much hassle?'

PK: ' No, we try to stay clear.'

RTC: 'At the EYEHATEGOD show in Louisville, KY (Oct. 04) the police showed up during load out and stayed to make sure that they got out of town as soon as possible, probably in no small part to due to the bands name.'

PK: 'No doubt.'


I would just put COC in the rock section, cause that's what we are but I don't think that they have just a rock section.'
PEPPER OF COC

RTC: 'And that was on top on the shows promoter stiffing them on the money they were owed.'

PK: 'Its crazy man but it happens.'

RTC: 'Tour dates are only listed up until Christmas what are the tour plans for after the Holiday's?

PK: 'We start touring again in January and February across America and then move on to a European tour and then Japan, Australia and New Zealand.'

RTC: 'Is there any break scheduled for Mardi Gras?'

PK: 'Oh yeah. Can't miss it.'

RTC: 'With a lot of younger buyers making up the music crowds today, Do you find it frustrating or aggravating that bands like Papa Roach or Limp Bizkit get extensive airplay while a band like C.O.C. who have proved themselves for over a decade play to exclusive audiences?'

PK: 'Well... I like Limp Bizkit, I ain't got nothing against Fred Durst. It just take all kinds in the music world. Ya Know?'

RTC: 'Is there any plans to tour again with Metallica?

PK: 'Ah yeah. We're just trying to get the details nailed down, so there's no date yet.'

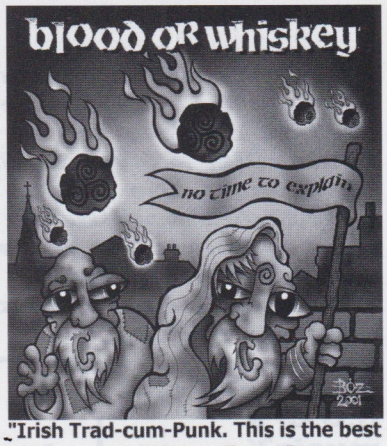
RTC: 'A lot of interest has been given to 'Napster' recently and this has been drawn attention to Internet piracy and MP3's what is your opinion of the developing situation?'

PK: 'I can see both sides of the deal, and Metallica's right in that they should be paid for their music, its a business we don't this for free. But I don't know if they went about it the right way.'

RTC: 'Is there any parting thoughts you would like to leave with C.O.C. fans?'

PK: 'Get America's Volume Dealer, request it, and come see us at the show, we'll be looking for ya!'

RTC: 'Thank you Pepper for the interview and a special thanks to Jennifer at Chipster Entertainment and Sanctuary Records.'



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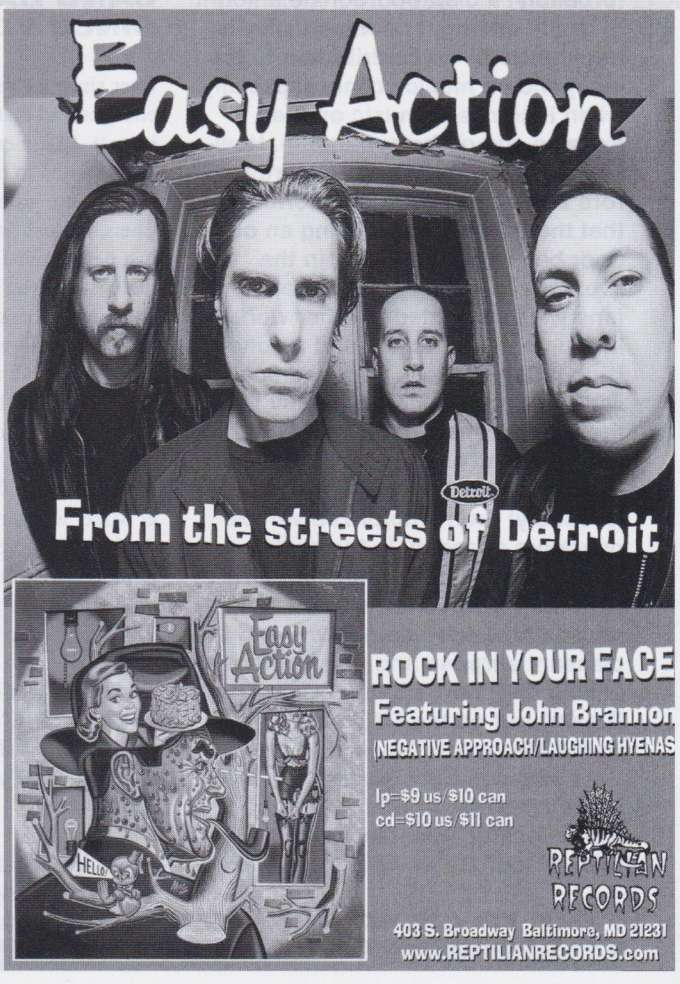

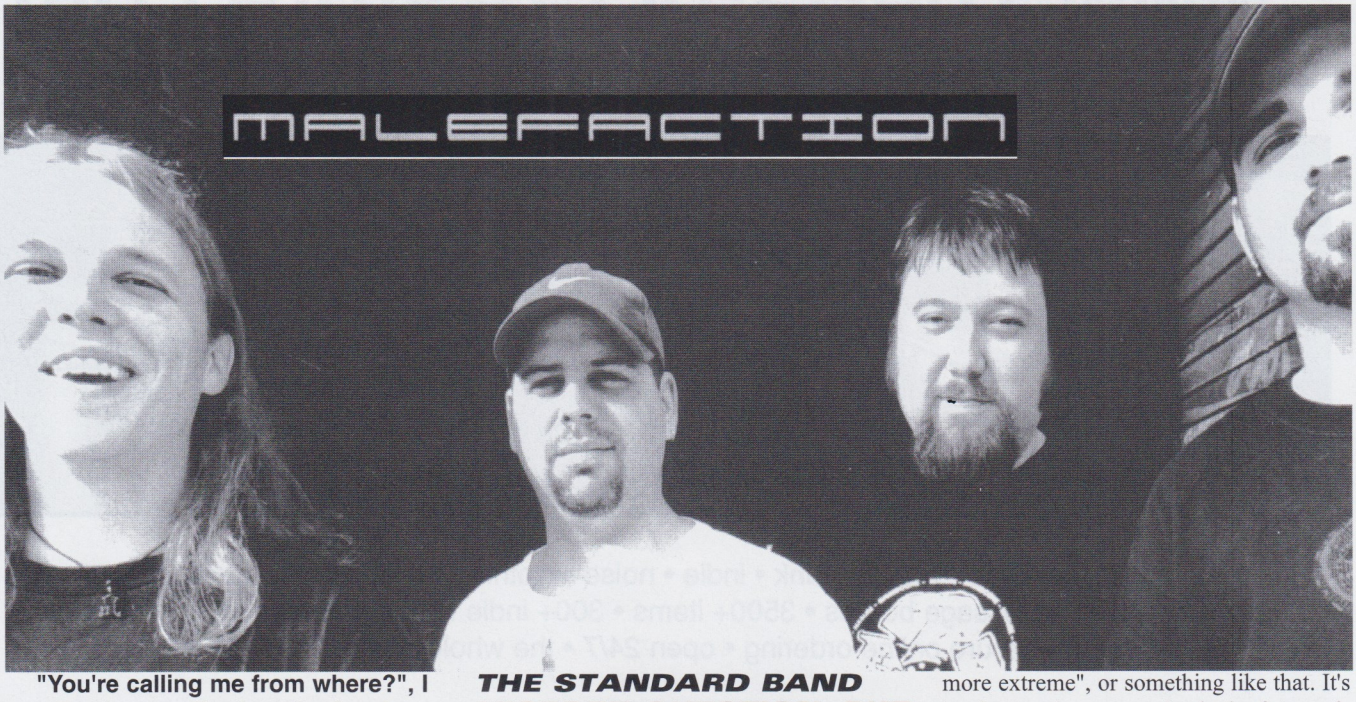

"You're calling me from where?", I ask Travis, vocalist for Winnipeg's Malefaction, as he phones from the bands' latest tour stop. The Napa Valley in California is a well known wine region, renowned for grapes, vineyards, wine tasting facilities and (probably) a disproportionate amount of drunk driving. The Napa Valley is not known for its contribution to the independent music scene, especially when it comes to music on the extreme end of the continuum. However, it's provided the grindcore terrors a show as I've been informed that the band will be playing an outdoor backyard show later in the evening. The reports that local grind fans were subjected to other worldly instrumental velocities and a pulverizing musical attack and that local wine tasting facilities suddenly found themselves short of stock this particular weekend are, respectively, entirely accurate and complete hearsay. As (probably) drunk motorized vehicle operators speed by in the background, Travis and I chat about the band he's fronted for nigh-on half a decade now, their hometown, and the pleasant surprise and good fortune of having their new album, 'Crush The Dream', out on the G7 Welcoming Committee label. Travis is joined by Cory (drums), Clint (guitar) and Mike (bass). Past recorded full length works include 'Smothered' and 'Man Grows Cold'.By Kevin Stewart-Panko

I TRY TO AVOID ASKING THE STANDARD BAND HISTORY QUESTION, BUT SEEING AS THIS IS YOUR FIRST TIME IN THIS MAGAZINE, I GUESS I SHOULD ASK HOW THE SOUND OF THE BAND HAVE CHANGED SINCE YOU STARTED?

Ever since we've stared, we've had line-up changes and that's had a definite musical impact. Past members had a certain style they wanted to play, which was more of a straight-up, groovy metal kind of thing. Then, we lost one of our guitarists, Kent, just before our first CD came out. After that, the writing was left up to our guitarist Clint and our old bass player Jameel. They both had two totally separate ideas on how to write music. Clint wanted to do full out crazy grind stuff and Jameel wanted to play more melodic heavy stuff, so that's basically what our sound was like for a couple years. Once Jameel left, we got our new bass player Mike, who's not new because he's been in the band for five years now, and from that point on everyone has been into going full on extreme and playing really fast grindcore. That's basically how our sound has evolved.

HAVE THE BAND'S GOALS CHANGED OVER THE YEARS? OR HAVE THERE EVEN BEEN ANY GOALS?

I don't know. I think the goal is to write music that everyone in the band is into. I can't say something like, "we want to get more extreme", or something like that. It's hard to say because we've had a few goals, but mostly we end up going with the flow.

DO YOU THINK THAT HAVING SPECIFIC GOALS TAKES AWAY FROM THE FUN AND THE SERENDIPITY OF JUST PLAYING AND TOURING BECAUSE YOU'RE FOCUSED ON SOMETHING IN PARTICULAR?

We've had some goals but they were more things that as a band we'd like to do or accomplish, whether that means putting out our own records or doing these particular tours and we've done that stuff, so I don't know what to say. There are things that we'd like to do. Like, we'd like to go to Europe at some point, but it's hard to say whether stuff like that can happen or not. It's weird, we don't really sit around and plan a lot of things, even getting hooked up with G7 was something that I never expected to happen in a million years.

HAS GOING FROM RELEASING RECORDS YOURSELF TO BEING ON A LABEL THAT ISN'T A MAJOR LABEL OR MAJOR PLAYER BY ANY MEANS, BUT IS A NAME THAT PEOPLE KNOW AND A LABEL THAT CAN GET YOU OUT THERE, CHANGED YOUR VIEWS OF THE "INDUSTRY"?

We don't preach about stuff, we have a sense of humour...

I can't really say that anything has drastically changed. It's more like a relief of us not having to look after that stuff. When we did our own releases, I was in charge of the mailouts and getting distros interested and all that stuff and there's no way I was able to do anywhere near the amount of work that G7 has done. So, I'm totally grateful that they've decided to do a record with us and put all this time, effort and money into the whole thing. Aside from that little bit, our dealings with the "industry" have been next to nil and working with them is great. We've known three members of the G7 collective since this band started and because we're all on the same page as far as having an independent/underground ethic, it doesn't even feel like we're involved in the industry anymore than we ever have been.

HOW DID THE WHOLE G7 THING COME ABOUT AND IS IT A ONE-OFF OR LONG TERM DEAL?

What happened was that back in February of 2000, I was at home on a Sunday afternoon and Darren from G7 phoned me up out of the blue. I thought it was kind of weird that he was calling me, but he asked if we would be interested in doing a record for them. I was like, "Yeah, of course." Then, I got really weak-kneed and had to sit down (laughter). He said that they liked what we were doing and the fact that we had been around for awhile and were totally into doing it. Our agreement with them isn't a written agreement or anything and we're all still sticking to the d.i.y. approach, just that they're doing all the business stuff. Like I said, we've known each other for such a long time, so it's all cool.

FLIPPING THROUGH YOUR LYRICS, IT'S CLEAR THAT GLOBALIZATION AND UNHINGED CORPORATE POWER SEEMS TO BE A THEME TO A CERTAIN EXTENT.

FIRST, DID YOU ATTEND THE FTAA PROTESTS?

No I didn't. I had to write a paper for my History of Winnipeg course about these three communists who were elected to various levels of government in the 40s, 50s and 60s. I kinda wish I could have gone, but no I was not there.

OKAY, THEN FROM THE VIEWPOINT OF A GUY SITTING AT HOME IN WINNIPEG, WHAT ARE YOUR THOUGHTS ON VIOLENT PROTEST VERSUS PEACEFUL PROTEST?

That's a hard question. You get all kind of elements of people attending something like that. I know people who went there not wanting to cause any problems or to undermine the reason they're there and what they're fighting against. However, I also know people who were up there pulling the fence down. In a demonstration like that, with so many people, you can't control what some people are going to do and I can't say that I'm for or against one way of protest over another. I just like the fact that people gave a shit enough to show up and demonstrate to the various leaders of the Americas that there's a problem and that people are not part of the democratic process.

ARE YOUR LEFT WING POLITICS COMFORTABLE WITH THE FACT THAT YOUR RECORDS ARE NOW GOING TO BE AVAILABLE IN CHAIN STORES LIKE HMV AND VIRGIN? OR IS COMPLAINING ABOUT SOMETHING LIKE THAT JUST COMPLAINING FOR THE SAKE OF COMPLAINING?

It's not a super big issue and I definitely don't have a problem with bands that have something to say using those channels to be heard. Maybe that's a bit hypocritical, but HMV is... whatever. I don't buy from HMV - well, I kinda do (laughter) - but I do try to buy from independent stores whenever I can and all that shit. That kind of stuff doesn't bother us and if it did we wouldn't be going through those channels.

I'M CURIOUS NOW THAT YOU MENTIONED BEING IN A HISTORY OF WINNIPEG COURSE. HOW DOES LIFE IN WINNIPEG IMPACT ON THE INSANE GRIND OF MALEFACTION?

I guess lyrically and politically is where you'll hear the influence. Winnipeg has always been an incredibly divided city between the right and the left. They even both have their own neighbourhoods, but that's kind of changing now. There's always been a strong polarization based on what you believed in politically. Personally, that's had an effect on me. Musically, I'd say a lot of it has to do with the records we listen to. When we started doing this stuff, there wasn't really anyone in the city doing blast beats and stuff like that. We were one of the first bands there to do that. I think it also came from the realization that we were actually capable of playing that style. Because we discovered we were actually able to play what we really wanted to play and create, we did.

IS THE ANGER AND AGGRESSION INHERENT IN YOUR MUSIC FUELED BY THE CITY OR IS THE SAME STUFF THAT'S PROBABLY BOTHERING A GRINDCORE KID FROM FLORIDA OR HOLLAND?

I don't know. I know that, personally, when I write lyrics it's usually based on something that's Canada specific or else it's something from the city or the province. Other times

it's things that I've heard people around me say. So, I guess that anger comes from the frustration of not being able to change things or wanting more people to understand or see things the way you do or at least open them up to the different ways a society can work.

IN THE SENSE THAT SOME LYRICS COME TO YOU FROM WHAT PEOPLE SAY, DO TECHNOLOGICAL ADVANCES IN COMMUNICATION AFFECT WHAT GOES INTO YOUR LYRICS? HAS EMAIL, FOR EXAMPLE, MADE IT NOT SOLELY LIFE IN WINNIPEG FEATURED IN YOUR LYRICS?

It's true. Whatever issues happen in the city of Winnipeg happen in cities all over the place and I have friends from all over. If I have an idea on something, we'll trade emails on a certain topic and maybe that will spark something or maybe it'll even change the way I view a certain topic. So, yeah, knowing people from other places and having exposure to different viewpoints plays a role as well.

I NOTICED THAT VIEWS IN YOUR LYRICS TEND TO SIDE SIMILARLY WITH WHAT A LOT OF OTHER BANDS ADDRESS AND THAT THERE'S AN ELEMENT OF WHAT MIGHT BE TERMED "POLITICAL CORRECTNESS" IN THERE. DO YOU ASSOCIATE POLITICAL CORRECTNESS WITH COMMON SENSE?

I don't see us as an uptight politically correct type of band. We have our ideas and they're out there. We don't preach about stuff, we have a sense of humour and we don't get upset about things. The thing that I find is that the people who get most worked up about things or events, either flake out and, after awhile, drop the whole politically correct activist thing altogether or they're just really miserable people. I'm not happy smiley all the time, but life is to be lived. Yes, there are ways that people treat each other that do and don't make sense and there are words in our language that are just derogatory and I don't understand the point of using them. I guess people just want to belittle others and make themselves feel better in the process. There's a lot of common sense in political correctness, but it makes more sense to try and live the ideals as much as possible instead of getting worked up and not doing anything about it.

THE RECORD IS FULL FORCE PUMMELLING GRINDCORE WITHOUT A LOT OF VARIATION. WHAT ARE YOU TRYING TO DO, OR THINKING ABOUT, WHEN PUTTING YOUR MUSIC TOGETHER?

Someone comes to practice with a bunch of riffs and you work whatever riffs you can into a song. But, yeah, the point is to be as devastating as possible. You want to have the hooks, but you also want to destroy people, or at least get some kind of emotional impact in there. Basically, we just try to write the best that we can and hopefully it translates well and rips people's heads off.

DO YOU THINK THERE'S A TIME LIMIT IN SOMEONE'S LIFE AFTER WHICH THEY CAN'T RIP PEOPLE'S HEADS OFF ANYMORE AND HAVE TO FIND SOMETHING BETTER TO DO?

(laughter) That could very well be. Shit, our drummer Cory is going to be 32 at the end of the month. All of us guys are late 20s at least. We're not spring chickens by any means. I'm sure somebody is going to get too old at some point and won't be able to pull it off and I guess that'll be the end of that. I would say that there's a limit physically as to what some people can do. It has taken its toll in this band. I do vocals, so I don't have to worry about tendonitis, but I'm the only guy in the band who hasn't had it. Mike and Clint are both wearing braces for tendonitis at the moment. I'll probably just get throat cancer (laughter).

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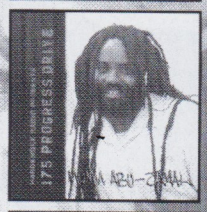

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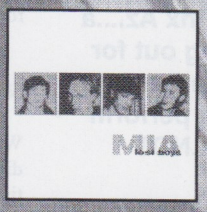

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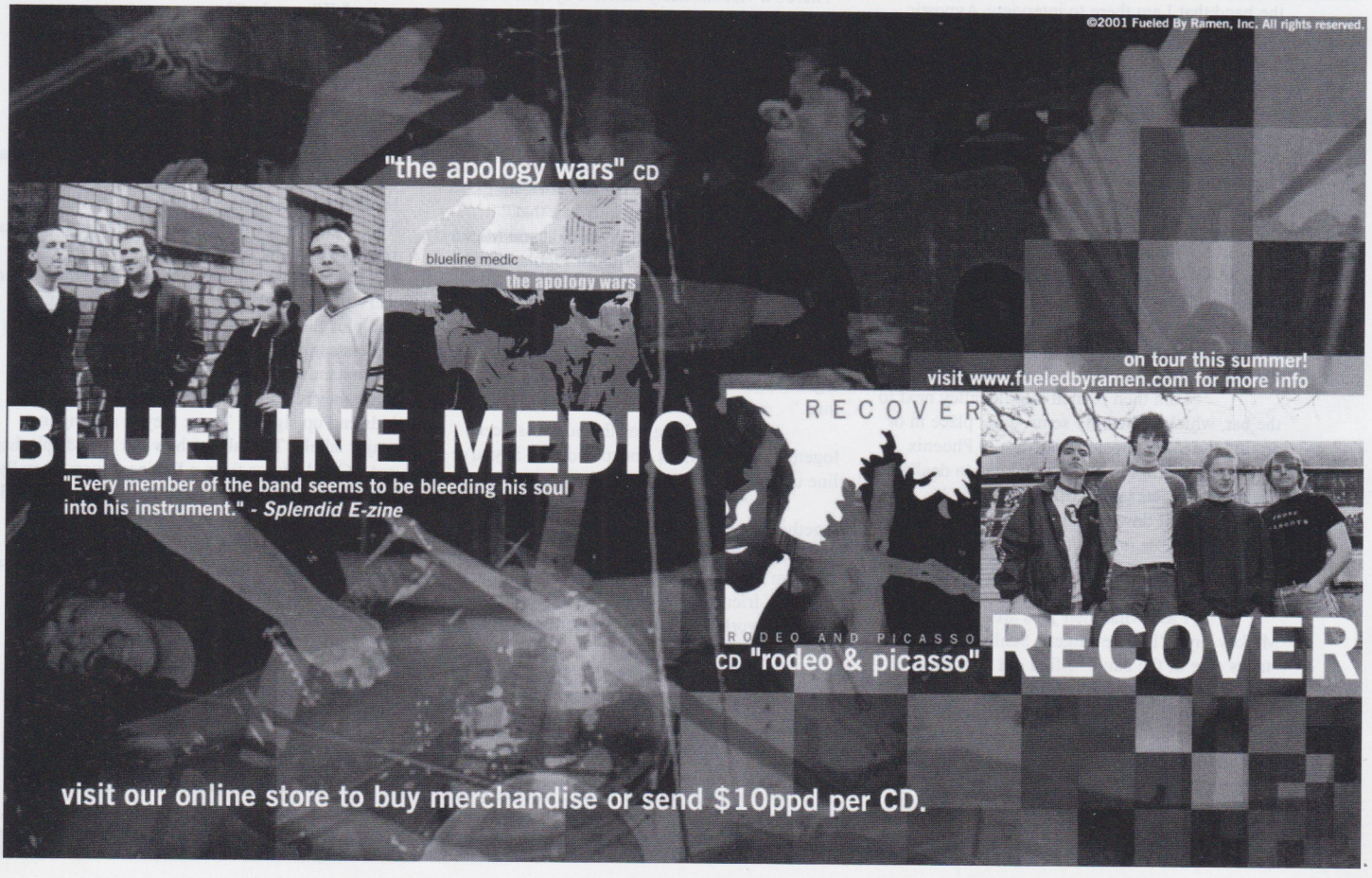
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A DATE WITH AGNOSTIC FRONT AND THE BUSINESS

By Noelle Roy

BOSTON'S Nightclub Phx Az....a frequent Thursday hang out for Dead Heads watching a local band called Xtra Ticket perform Grateful Dead covers....NOT TONIGHT !

I pull up into the parking lot at promptly 7 p.m. hoping to be greeted, possibly by the band that I am there to interview, Agnostic Front. A hardcore, punk rock band from New York.

They are on stage sound checking for the show. I wander outside and ask where I'll find either Jimmy Colletti (manager and drummer for AF) or one or more members of The Business. A big man points to the direction I just came from and says, "That's the singer for The Business, right there."

I approach him, extend my hand and introduce myself. "I'm Noelle, from Caustic Truths magazine." He shakes my hand and says "Pleased to meet you." In an extreme British accent. The look on his face says ' weren't we in the wrong place.' yet he remains polite.

I am then invited into the alley next to the bar, which is the only semi- quiet place in or around the joint. (Boston's is close to Phoenix International Airport, so we still have to deal with the sounds of jets taking off and landing.)

I sit down and begin a conversation with Mickey Fitz (singer/frontman for The Business) and Marcus affectionately referred to by Fitz as "Schlumpf."

I ask what their jobs are in the band. Mickey says, "I'm the singer." Schlumpf (Marcus) "takes care of the band." I find out later that he watches their backs and instruments from being trampled by the stage divers and dancers.

"Tell me about your band, Mickey. I know nothing about The Business, except that you're not from the States."

" I can't condense 21 years of punk rock into one word." He answers.

" Do you get a lot of airplay?"

" I don't know." he says thoughtfully " Nobody ever tells us."

" We're REAL punk rock...we're underground. We're not corporate punk rock. There's a HUGE difference. If the record label is going to buy you time on a radio station they do, and then the band has to pay it back. We're underground. That's how the system works."

"There's a viscous nasty horrible system with the record industry." He states very adamantly. With that said I asked how they like their label in general.

" This is our first tour with them (Epitaph)." The Business is promoting their newest CD No Mercy for You.

" So I really can't answer that question 'til we get back home and find out what the sales are like... marketing and advertising stuff like that."

" What do you do in the band Mickey."

" I sleep with Slumpf regularly." He jokes " NO. I'm the singer.

The only thing I play is meself. If you're front man.... You're front man.

You've got your own job to do. If a front man has a guitar or a bass in his hands...he's not a front man."

" How long has the business been together as the current lineup and who is you're line up? "

" Me, Steve and Mick have been together since 1982. Terry Bones has been in various bands like Discharge, Ministry, UK Subs. We met him when he was playing with Battalion of Saints. A friend of ours...he's a rock n roll prostitute so it works out lovely." He smiles and drags on his cigarette.

This tour started two weeks ago for The Business..." How has this tour been for you so far?"

" Ah, the tour's been amazing. We flew in to Chicago and did eight dates with the Warped Tour, then left the Warped Tour.... And have been out with Agnostic front, F-Minus, the Nerve

gents. And will be with arious other bands later n when we start hitting ne East Coast."
s an afterthought he adds You have to appreciate ve're on the road. We're

red and this is our chill ut ne. We don't normal- ews. But you ne at the right

"We've been on the road for two weeks as of July 26th. When we's on the Warped Tour every- one expected THE BUSI- NESS to turn up on a tour bus. A Proper bus. Every ingle band except like wo or three had buses. 've never seen so many uses in my life! Blink had seven buses! Mind you, they pull in thirty seven thousand people. Blink is really nice people too. Really down to earth."

" That had to be great exposure for The Business."

"Yeah." he nods. Marcus (a.k.a Schlumpf) has left and Mickey Fairbann, who Fitz refers to as 'Mickey Drummer', joins us.

" So where do we put a band like the business ? "

" Why on the front page!" Mr. Fitz states " Where else?"

" What do you hate about this business? "

" What, the music industry? "

" Yes."

" What I personally hate is the way record labels suck bands in and spit em out. It's all about Money. They're so nice to ya. But if the band doesn't sell enough records.... Wallup!! You're off the label and they don't care. They just chew kids in and spit em out.

Get em to sign contracts... Where the young bands can't afford to take them to a solicitor (attorney) and plus the contracts are so technical, you don't understand what you're reading. So they don't understand what they're signing and they just think they're going to be rich and famous. The kids end up signing 'cause they're signing to a major label... The labels chew em in and spit them out." Good advice from a Business man (literally).

" There's only five percent of bands in the world, that make money."

" You do it because you love it?"

" We have to." He said as if there was no other alternative.

" No we're not doing it for money. We've been doing this twenty-one years. We've all got families. Bills to pay... kids. Yeah we do it for the love...we have to." An earnest smile falls to his face.

" Tell me about your fans. What's the majority of your fans like?"

" They're great! Punks, Skinheads, Hardcores, Straights...it's all across the board.

Yeah there's like so many different types of kids. and they're really really cool.. And our fan base is getting younger and younger and to us getting older...it's awesome!"

" Feeling a little like Aerosmith?" I say.

" Yeah, yeah." he agrees. "Particularly as we're parents. We had a 10-year-old on stage the other day with a Mohican (Mohawk) and all that and to us it's like we look after 'em 'cause we're parents ourselves. We know how to do it. And..... AH, it's the most incredible feeling in the world having like ya know..... we been doing it for twenty one years and obviously we were at a certain age then..." Mickey Drummer laughs and interjects

" You're getting cryptic on me age."

" .....And there's like a 10 year old and he's like "I been listening to you forever." They always say FOREVER and you think...'like how old's that?"

Jimmy Coletti from Agnostic Front joins us.... " Ello!" Jimmy shouts to Mickey. Jimmy comes over and jokingly mocks the True British Accent that Mickey speaks with.

I have to ask the question "When someone says Anarchy. What do you guys think?"

Jimmy says, " People don't really mean that, OK? "

" They mean chaos."

" To be perfectly honest, as Jimmy said, it's chaos. So you can do what you want. But there's no way that anarchy could possibly exist in a society. Can you imagine no cops? If you got burgled or you got raped or something like that and there was no one to help protect ya. You're fucked. It's basically as Jimmy said...Chaos."

" Real anarchy is when the police actually control everything like in Columbia or third world countries. That's anarchy. Nobody wants to live like that." Collectively they decide that that the true meaning of anarchy is that whoever is the strongest rules.

I ask about their influences and Fitz gets a big smirk on his face. I mention the Ramones and the Violent Femmes. He admits the smirk is because I said " your influences." We're Pre -Punk. Stuff that we listen to is totally different."

" Where do you come from. What's you're roots?"

" Steve Wild, the guitarist, his roots is Doris Day....um...Judy Garland (Mick Drummer says simultaneously), Russ Conway, Liberace." he jokes.

Another stray band member joins us in the alley. This time it's Mike, the newest member of Agnostic Front.

" Mike's the new bass player." announces Colletti.

" What happened to the old bass player?"

" He quit." jimmy says plainly

" You left him in Albuquerque?" I joke.

" No." says Jimmy." He's got kids that are about eleven years old that he needs to start saving for college so he's working."

" In other words." says Mike " Hardcore doesn't pay the bills."

" How long have you guys been together?"

" Ninety four years and three months." answers Colletti.

" Tell me about your band." I say to Jimmy and Mike.

" We're Agnostic Front. We have a new album coming out called Dead Yuppies. It's a worldwide release. It will be released in the United States October 9th of this year (2001). It's on Epitaph.

" You're staying on tour with the Business until... "

" Until we beat the shit out of each other and can't take it no more. Until we kick them limey asses again!" Jimmy laughs. They all laugh.

That brings up the subject of Jimmy's other project, Loved And Hated. Jimmy plays guitar and sings in that band. Jimmy is a fabulous singer as I've heard thus far in our alley interview.

" Why two bands?" I ask

" Because in AF I play drums. In my other band I sing and play guitar."

" You are a bad ass." I say.

" I am a Bad Ass...I am the baddest of asses." he jokes. That may be poking fun, but these are a very bright, very talented bunch of musicians.

I ask if Loved and Hated ever tours with AF.

" We haven't toured yet. We start in December. When this isn't touring, I'll tour with the other band. We have an EP out. That's not out in America. It's out in Europe and the New York area. The full length is going to come out probably in January. "

AF fans...Punk fans...Hardcore fans... I have been given the privilege of reviewing this EP by Loved and Hated and it is AWESOME !!!

" How long have you been in this business?" I ask Mike and Jimmy

" I can't condense 21 years of punk rock into one word." MICKEY

" My first tour was when I was sixteen," says Colletti. "That's why I'm a prostitute." he adds, then laughs.

"You're the newest member of Agnostic Front." I say to Mike " tell me what it's like touring with them."

" It's amazing...I basically joined one of my favorite bands that I grew up listening to and became friends with them."

" There's no transition between him and the other guy. They're both Morons..So he fits right in." laughs Colletti. All the guys are talking now at the same time.... A little Anarchy...'er chaos in this interview.... Maybe but it's all in fun.

" Are you from New York too.... Or have you been friends with them?"

" Yeah yeah, that's how I got the gig. They needed someone to fill in and a you know here I am now."

Jimmy jokes " We don't grab the good musicians. We go through friends."

Current lineup for Agnostic Front is Jimmy on drums, Mike on Bass, Vinnie on guitar and Roger fronting the band.

" You guys have fun on the road?"

" Why else would I fucking come out here with no money and sweat my balls off in Phoenix if I didn't like it?"

Fitz says. " Why else would we do it?"

It's time to go in for the show. Roger (AF frontman) has been a bit elusive to me at this point. Not intentionally, we just kept missing each other. All of the acts with this show are on the Epitaph record label.

I watch the first band. A band from Los Angeles called F-minus. The second act is a band from the Bay Area called the Nerve Agents. They have a really good groove going and I was impressed with their performance. They really got the crowd worked up for the band, Agnostic Front. Next Offspring for Epitaph?

Agnostic Front takes the stage at nearly ten p.m. to play a thirty-minute set before the headliners, The Business.

Mickey Fitz couldn't be more right than describing the fans exactly how they are..straights, punks, skinheads. Lots of tattoos everywhere. The stage diving really starts with the Nerve Agents and escalates through the show. When Agnostic Front takes the stage, it is amazing! I have never seen or been this close to band that has so much energy and raw power over an audience. Through microphones going dead, to Mike, the bass player, losing his strap locks and nearly dropping his bass this band keeps playing and playing hard. Roger towards the last song somehow took a hit and is bleeding a little near his eye.

The Business takes the stage about 11p.m. And they rock the house. The crowd is even wilder than before and everyone is having the time of their lives. You can see that with this band, this is home. This is where they belong. Mickey Fitz is an exciting Front Man and he pumps the crowd into frenzy.

Adrenaline still pumping as Roger (AF) leaves the stage. I approach him. He knows about the interview and agrees to meet me back on the patio after he changes. We miss each other again for a short time. But I catch up to him shortly thereafter inside the bar and coax him outside to my "interview room' the alley. It's still very loud...even outside. My ears a ringing a bit, but we manage to cover a few things. You been together with these guys a long time...he says yeah, we been touring a long time. It's fun. We're like brothers. We been together for long...that we're just brothers ya know?

He admits he's done a lot of interviews. Do they always ask you the same old things? "Yep" he admits. So I don't want to really get into that genre with him. It's taken me this long to get to talk to the Agnostic Front Frontman.

He says, "They always ask me the same old shit. I hate that."

" How's touring on your family life."

" It's tough as hell. It's hard. You gotta like really wanna have it...I haven't seen my wife in months."

"You have to get to a certain point before you can bring them with you right?"

"Yeah and that point never comes."

" How long have you been with this label?"

" Since 1997. Our 1st record came out in 1998.Dead yuppies is coming out in October. It's our last record for Epitaph. That was all we worked out. We worked out a 3 album deal."

"Are you going to re-sign?"

" I don't know. I just recently signed with them (Epitaph) on my own solo stuff. A project called the Disasters."

" It sounds like everybody has other projects going on."

" Jimmy has Loved and Hated. I've got the Disasters. We're always gonna do AF and we're always gonna do our own little things and have fun."

"Ya know, we only play New York (where they're all from) like twice a year now. With all our other bands, we can play three times with one band then play AF once in a while and have fun ya know?"

" Don't forget to plug the Disasters."

We went back into the bar and I said my good byes while the Business was still on stage. I left knowing that you can't take the love of music out lives that live to play...

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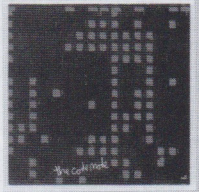

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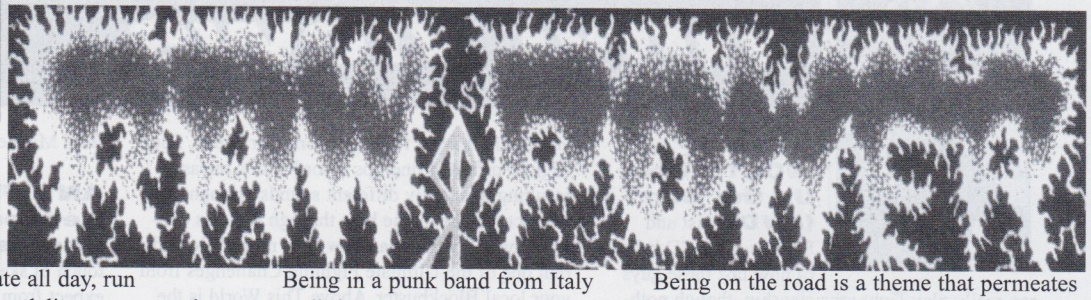


Get up at noon, skate all day, run away from security guards, vandalize as much property as you can, smoke hoolies behind the school portable- it's fun being a skate rat. Oh, the nostalgia of summer days filled with juvenile delinquency, pavement pizzas, and substance abuse experimentation; it returns every time you throw on the Circle Jerks, Adolescents, and oh, remember that band from Italy? The one that sounded kind of metal with their mix of ripping guitar solos over hardcore punk vitality? Maybe you remember them from Rat Music for Rat People Vol. 3, or from that mixed tape that your brother had with Bad Religion on the other side. In any case, they're still around. They're called Raw Power, and they're a force to be reckoned with; an incomparable touring machine, spreading the old-school word on what is hardcore punk, all the way from the land of good coffee and ugly backpacks.

2001 marks the 20th anniversary for Raw Power, calling into question why any band would continue, when the success which others have achieved remains elusive. "If we did stop playing we'd upset some people, well, four or five anyway" comments RP's Mauro. "But our main reason for staying together is fun! Meeting new people all the time and going on stage is something that once you tried, you just cannot resist doing it again and again."

Getting on stage is something Raw Power are used to, becoming a global presence in the punk rock community for more years than most mall punks have been alive. Over that time the band has witnessed first hand the rise of such acts as DOA, Dead Kennedys, and Social Distortion. As Mauro explains though, Raw Power has never felt left out in the cold in comparison to their contemporaries' legendary statuses. " I think that we are all very privileged to have managed in our time to play with some of the greatest bands in the world, many of them our all time favorites as well, so why complain?" states Mauro. "Also, I think that in a way we are living legends. After all, we have achieved a few things in our musical life and being still around after 20 years must mean that we can't be that bad!"

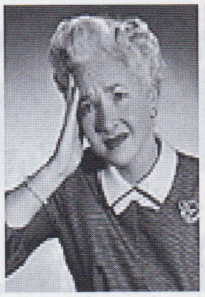
Being in a punk band from Italy does seem a little strange though. I mean, how many Italian punk bands can you name off the top of your head? Mauro agrees, and feels that ties to one's home is where the problem lies. "Bands here are content with playing a show near their home and that is it, they don't have the guts to go out. But I'm not saying that they're all like that."

Touring may just be the most important thing going for Raw Power. If the band has left behind any kind of legacy, it's their globetrotting ferocity, bringing high-octane punk rock destruction to the four hemispheres. Looking back on their touring history, Mauro recalls the craziest years as their first travels abroad. At this time, the 'scene' was a little more closely knit, with little distinction between the bands on the bill and the kids in the audience. And let's face it, the eighties were just a crazier time. Even during those years however, the worst nightmare a punk band could face was their traditional trip through customs. "You were always frightened that they wouldn't let you in, because most of the time we didn't have the right papers. Luckily for us we always managed to pass, and now of course these is no problem."

Being on the road is a theme that permeates throughout Raw Power's brand of old school skate punk. Just take a look at those lyrics, at least half of the band's songs are a result of experiences on the highway. "Well I'm not a writer," admits Mauro. "But to me writing a song is the same as writing a diary, and I like to write about what I do, which is touring. Some times we get stuck in bad situations but then most of the time it's pure and simple fun, so why shouldn't we write about it?"

If all this touring, this blood, sweat, and tears has lead to anything for the band specifically, and for hardcore more generally, it is influence; influence that has made its way back and forth across the Atlantic. "The reason why Raw Power started playing was because we listened to hardcore bands from the States, and it was only natural that we would be influenced by them. Then again, from what I read in magazines and sometimes hear in interviews, there are bands that listened to our stuff and were influenced by it, which I tell you is the biggest compliment I could wish for!" BY AARON LUPTON.

." I think that we are all very privileged to have managed in our time to play with some of the greatest bands in the world,



Vinyl Views

2 CENTS WORTH Give Up the Gun (AVD) Fast and Furious. This CD boasts of how fast these guys can really play.Tight musicianship, though nothing really stood out as "fabulous." Noelle Roy **!!!!**

3RD MAN IN Forget What You Know (AVD) Clunky, poorly produced "punk" with little else to shout about. The songs are trite, tiresome, and completely forgettable. Your time's too precious to waste listening to this. Jack Link **!**

5-LINE LEGACY-Switch EP (IJD) This band have to be one of the smoothest indie bands in Canada today. While their sound is quickly becoming dated (hip-hop influenced metal), the band still sound quite fresh and driving. Hard songs that are certainly infectious and booming. A hard music fan would be hard-pressed to find something comparable in our scene. Add to this that the lead vocalist is unique in that she's a female playing a dominantly male game, and the cards seem pretty much stacked in their favour. Hopefully it'll only serve to project them further. Keith Carman **!!!!**

9 SHOCKS TERROR /KILLERS SPLIT (GLOOM) Everything you've come to expect from 9 Shocks Terror is here; fast, raging hard-core from Ohio. More hard-core hits you from the Killers, a band that tears it up as well as 9 Shocks, but with a little more thought provoking lyrics. The layout is awesome, the almighty Pushead did the cover art! Buy this record! Ben **!!!!!**

A ROCKET SENT TO YOU s/t (Silverleaf Records) You know when you get to a venue really early to get a good spot so you can enjoy the headlining band? Okay then, so you're sitting there and this band you have never heard of opens up (they probably know the bar owner or something, you figure) and by three tracks in you realise they are really shitty. A few more lame tracks later and you are hoping they are done. But they're not. Maybe the next song is their last! Nope. That's pretty much what you'll experience on this CD, but at least I knew when my misery was over thanks to the track listings. Too bad for you if you have to see this college alt rock crap live. Brad Mitchell. **This rates a zilch.**

ABOVE THIS WORLD End Of Days (Thorp Records) Featuring members of The Hoods, Sworn Vengeance, and Powerhouse, Above This World wears the metal-core badge proudly. If you caught their split CD with The Hoods and Scheme, or their tracks on the "Contenders For The Crown" compilation CD, you finally have a full length on your hands. Four slightly different line-ups recorded this release resulting in slightly different sounds throughout the record. The theme here through remains constant: brutality. Wanna know how much? Go and rent one of the Ultimate Fighting Challenges from your local Blockbuster. Above This World is the soundtrack. Brad Mitchell **!!!!**

ADVOCATE s/t EP (Dead But Dreaming Records) It is maniacal thrash/noise records like this one that sometimes make me wonder if I am getting old. Drop the needle and be prepared for a beating of the snare drum and crash cymbal non-stop for three tracks. Need I mention the banshee type vocal wailings? Nope, didn't think so. I wouldn't wish this mess on anybody. Christ, I need a Motorhead record right now. Brad Mitchell. **This rates a zilch.**

AMERICAN NIGHTMARE Background Music (Equal Vision) Hot damn. Where to begin For starters you should add this CD to your collection. Second listen to it religiously. Third, if your a dude take some notes from these lyrics; talk about insightful. The vocals fit to the music like it was meant to be and its hard driving' not watered down; although the themes of each song do overlap some but are not too redundant. I wouldn't recommend it to laid back music listeners, but if you like hardcore without it being obnoxious and poorly put together check out American Nightmare. Its rage'n. Tom Cockriel **!!!!!**

AMERICAN NIGHTMARE The Sun Isn't Getting An Brighter CD EP (Bridge Nine Records) This is a four song EP (plus one hidden track, for five total), two of which appear on their "Background Music" CD on Equal Vision Records (reviewed elsewhere). That release, along with this EP should be on your "must get" list, as American Nightmare are cranking out some fresh, untouchable hardcore. This is a breathtaking mix of harsh hardcore and cool breakdowns. Like their full length, this fucking rocks. Brad Mitchell **!!!!!**

ANNALISE Tour Issue (Boss Tuneage Records) Tour Issue is a compilation of singles and unreleased material from this British band that coincided with their tour of Japan and Australia in 2000. Maybe they needed something to sell at their gigs over there. Regardless, I wouldn't have bought one. Hell, I wouldn't have even been in the venue. Annalise are too clean of a punk band for me. They play a little more aggressively than your typical pop punk, but not so much so as to scare off the college crowd. The band is just too mainstream sounding for my liking. Maybe the mass media will grad a hold of these darlings and hook them up with Blink 182 and Sum 41. Yeccch. Brad Mitchell **!**

ANTI-FLAG Underground Network (Fat Wreck Chords) Mid tempo, clean punk with a touch of ska (pretty much what you'd come to expect from Fat) that really isn't very inspiring. Kudos to the band for the incredible message they are carrying in their lyrics, as well as in the liner notes, but musically this comes across as really nothing more aggressive than the homogenised punk on music TV these days. Kind of like a pit bull with no teeth. Brad Mitchell **!!**

ANTI-NOWHERE LEAGUE Punk Singles and Rarities 1981-84 (Captain Oi) In their single-minded war on the normals or "nowheres" of the world, Anti-Nowhere League mixes humour and hate in a way few punk acts have succeeded at. This collection aims at the heart of their most raw years, before they slid into a creative morass of imitating commercial sounds. They did that well, but it is best to conceive of Anti-Nowhere League as a rock band in two acts and this CD focuses on the early, punk years. Such impossible to acquire sources as flexi discs, demos and radio station issued singles are the source material for this very collectible collection. Tom Schulte **!!!!**

THE APERS Teenage Drama Every Kid Will Understand (Stardumb) Making no pretensions about their work, Dutch trio The Apers churn out 8 tracks of melodic teenage punk anthems about: lost loves, jerking off, bad attitude, and FUN! And not much else. Ah, to be young again... Jack Link **!!!**

APOCALYPSE BABYS Full Metal Racket (F.U.G.) Full Metal Racket is the definition of what's cool about English punk. Featuring Asterix the Brat on vocals and bass, John Heavy Metal Slater on guitar and Rob Kershaw on drums this album is kick ass. This three man outfit has their collective shit together. Don't bother trying to compare them to what's out there; just pick up the 45. Tom Cockriel **!!!!!**

APOCALYPSE BABYS-Local Hero (Rapid Pulse) While not as cool as Full Metal Racket this is still a record that should be blaring away on your old turntable. The B side of "Drug Run To Lille" is fucking smoking. Apocalypse Babys is a band to catch a hold of before they are being played everywhere. You should jump on them while they are on the ground floor. Tom Cockriel **!!!**

ARTIMVS PYKE Cold Cold Earth (Prank) It most certainly is! Goddamn does this crush! w00h00! Makes you cry and then think that you like it! Fucking crushing

Vinyl Views

HARDCORE CRUST SHIT that will piss off anyone in the premises without dreadlocks and a CRASS patch Dustin **!!!!!**

ASPERA Sugar & Feathered EP (Big Wheel Recreation) This should be tar and feathered. Crappy, atmospheric drivel that you'd hear if you ever went into those stanky holistic stores that are proliferating the mega malls these days. I'm not quite sure why Caustic got sent this crap; it should have gone to High Times. But then again, those stoners would probably pass on this too. Brad Mitchell. **This rates a zilch.**

THE AUTHORITY The Fight 7" (77 RPM Records) Skinhead all-stars The Authority score again with another superior oi release. Energetic, boot-stomping, skull cracking, sing along fun. Jack Link **!!!!**

BAL SAGOTH Atlantis Ascendant (Nuclear Blast) Bal Sagoth continue on their quest to be one of the goofiest metal bands ever, with their new album about the rising of the ancient city of Atlantis, a subject which clearly needs to be addressed by another metal band. All cynicism aside, this CD sounds pretty much exactly like their last, only this time the screechy black metal parts tend to go on for longer, making the whole thing that much more enjoyable. Face it, musically Bal Sagoth actually have a whole lot going for them. If only they would get rid of those narration bits, I wouldn't be embarrassed to play them in the record store. Aaron Lupton **!!!!**

BABOON-A Bum Note And A Bead Of Sweat (Last Beat) Having never heard of Baboon, I couldn't really give a fuck about their live album, which generally sucks as a rule. Anywhoo, this is a pretty fine recording for what it's worth. Instruments don't overpower vocals, and the band sound pretty tight. A poppy punk band that have some extremely catchy hooks, but again, unless you're at the show, it doesn't feel the same. Keith Carman **!!!**

BANTAM ROOSTER Mexican Leather 7"(Big Neck) Now here's a real wild one, pulsating with psychotic garage goodness. The A-Side's way out echo effects will send your brain screaming into outer space. The B-side's chainsaw guitar drone and ethereal vocals will have you so paranoid you'll swear you're hearing voices commanding you to kill. Taken together, and I bet you'll be sleeping with the lights on tonight. Jack Link **!!!!!**

THE BELTONES Shitty in Pink/Nobody to Love (Radio Records) An excellent blast of speedy classic punk energy. Shitty in Pink is a vicious but fun rocker that will have you singing along until you sound as gruff as the Beltones own vocalist, Bill. Nobody to Love is a great cover of the Pogues Nobody to Love. BUY IT! Tyler Boehm **!!!!**

BLACK CAT MUSIC This is the New Romance (Cheetahs) Musically Black Cat music are great. Aggressive, tight and well, they just bloody rock. Lyrically, I'm not so sure about. You decide: "some say that angels hover/above the beds of distant lovers/as they sleep alone/oh, but above my bed that's where angels fear to tread" I know it's so emo I should be gushing, but it's not quite doing it for me. Steve Servos **!!!**

BLADDERBLADDERBLADDER No Control/Slots of Fun 7"(77 rpm Records) U.K. punks' playful, tongue in cheek attitude can't disguise unexceptional, mediocre song material. Bladderbladderbladder are just plain badbadbad. Jack Link **!!**

THE BLAME No One Is Innocent (F.U.G. Records) I filed this one under "wasn't expecting much, was pleasantly surprised." The Blame plays melodic punk rock which some very catchy choruses, enough to get your attention and wake you up. Some of this is pretty generic, especially in the lyric department, but worth checking out if you're into stuff like the Know records family. Aaron Lupton **!!!.5**

THE BLAST ROCKS You're Fired (S.P.A.M. Records) This is an unusual cast for sure. A trio with imagination and even a couple of good tunes. Good vocal harmonies, great drumming (on a plastic trash can none-the-less). Upbeat and a little eccentric, with essence of the B52's. My three year old couldn't get enough of this CD. The tracks that deserve a second listen on this one are "Have you ever seen a robot cry ?," My boyfriend is a Zombie", "Rock-n-Roll Weekend", "Markers and Neighbors." - Noelle Roy **!!!**

BLEED Motor Psycho (MuSick) What do you get when garage sickos fuck punk rock up the ass with a tire iron? You get Bleed. High spirited, unbridled, demented fun for all! To round out the package, they even do a couple of heart rending ballads, for those long, lonesome nights with your right hand. Jack Link **!!!!**

BLENDERHEAD Figureheads on the Forefront of Pop Culture (Tooth and Nail) DC influenced emo punk from Seattle. Picture the pop of MXPX/PROMISE RING. Driving and good. I can see this big on the lists of the thick-rimmed glasses crowd. Hamish **!!.5**

BLITZKRIEG/PARADOX UK The Retch Files Volume 2 (Retch Records) As if you couldn't tell by the name alone, this is way too gutter punk. There's being DIY, then there's not knowing how to make a record. Both of these bands fit in the latter category, regardless of any 'legendary statuses.' Aaron Lupton **!**

BLOCKO Wager b/w Bloated EP (Boss Tunage Records) Uninspiring emo-ish mid tempo punk rock. It's on one of those one-sided 7" deals that this label loves to put out. It's also limited to a pressing of 300. Whoop-de-do. That shit still doesn't matter. I am not a 15-year-old girl with hormone troubles. Brad Mitchell **!**

THE BLOWTOPS Blood and Tar (Big Neck Records) 10" release will concurrently wreak havoc on your stylus and your nerves. Outrageous and violent; imagine The Brainbombs with rockabilly riffs and you've got a pretty concise warning/ recommendation. Considering what's being heralded as "rock" nowadays, this heady brand of psychosis easily garners a... Jack Link **!!!!**

BOBBY JOE EBOLA AND THE CHILDREN MCNUGGETS Carmelita Sings: Visions of a Rock Apocalypse"(SPAM) It's a pleasant surprise that this band keeps reappearing in my life across so many years. I was under the impression that it was always a 2 man acoustic band until having a conversation with my former roommate the other day. This CD is now a full electric band but the song structures remain the song and the quality is definitely still there. The vocals are full and distinctive with lots of character and do a good job of poking fun at all sorts of cultural and societal ideals. The only thing that bothers me about this is the length which really fucks with my attention span. The songs have sort of a folky sing along feel to them; they almost make more sense played acoustic. It's too bad these folks broke up. Joe Biel **!!!**

BONECRUSHER Followers of a Brutal Calling 12" (Cargo Records) Bonecrusher is the tightest sounding band I've heard in a long time. They manage to sound relentlessly hard while keeping a strong sense of melody. And even though they mix standard elements of punk they manage to sound original, no easy task when awash in the flood of Street Punk bands around right now. While the first side of Followers is a little stronger than the second, and the title track really stands out, every song on this album is worth hearing. "Posers against the wall/stay out of our way" Bonecrusher sings on Wrecking Crew, and with this album Bonecrusher lines the posers up and kills 'em all. Tyler Boehm **!!!!**

BOUNCING SOULS How I

Vinyl Views

Spent My Summer Vacation (Epitaph) Energetic NJ pop punk still going strong. This moves from melodic to speed and seems straight forward & less gimmicky/silly than past releases. Anthemic & catchy with a heavy emphasis in their songs about the good life, lost love and days gone by, Hamish. **!!!**

BRASS TACKS The Good Life (Headache Records) Not a huge headache fan, however, I liked this headache. It was kicking'. It was heavy, it was loud and the lyrics were somewhat political, but in a sensitive sort of way. Also, included on this little ditty was a very sound version of Out of Order's DEAD OR ALIVE . Good job ! Keep the headaches coming Noelle Roy **!**

BRIDE JUST DIED All Hallows Eve (NDN Records) This sort of thing will always be a source of frustration. Bride Just Died are all about my own raison d'être, that being horror entertainment. This baby covers all the bases from Ghost Story to Rosemary's Baby to London after Midnight. Unfortunately, it's also pretty much just sub standard punk rock, which mysteriously breaks down into occasional jazz interludes. If you're a horror buff, you'll be getting this album regardless, but a big warning, this isn't the return of the Misfits. Aaron Lupton **!!!**

BROILERS-Verlierer Shehen Anders Aus (DSS) The Broilers take old school punk and mix it with a touch of Oi! and ska for good measure. A tight band that occasionally have some very Dropkick Murphys elements to them. As to what they're singing about you guess is as good as mine, 'cause it's all in German, baby. Still, the beat is solid and it sounds like they've put a lot of effort into making this sound professional. Keith Carman **!!!!**

BROKEN BONES Without Conscience (High Speed) Very UK punk w/ that DISCHARGE tinge but with less growly vocals and more of a metal vein. Lyrically, the songs deal with death and violence by guns and the stupidity of firearms laws. The booklet has a chart of recent infamous shootings and the cover is taken from the Ohio-Kent State killings courtesy of the National Guard. Hamish **!!**

BROTHER'S KEEPER Fantasy Killer (Trustkill) Fantasy Killer is advertised as containing '11 audio tracks and 295 megabytes of interactive media.' I'll save you the trouble and give you the lowdown, this CD contains three videos, the first one 'scripted,' the other two are live. A nice bonus, I suppose. For those of you unfamiliar, Brother's Keeper play hardcore like Snapcase but better, so if you're into Trustkill hardcore, this is a must! Aaron Lupton **!!!!!**

BURIED ALIVE Last Rites (Victory Records) This fucking kills. No joke. Everyone knows how Buried Alive's Victory debut was over-hyped to the point that it was a let down, but Last Rites may just be the hardcore sleeper hit of the summer. This first part is all original and mixes brutality, speed, and intensity in a way only metal core can. The second half is live, and even if you've never see this band live before, you've probably heard the NYC Takeover CD, so you'll know what to expect. Come to think of it, this album is probably the closest Despair/Buried Alice have ever come to capturing the intensity of their live show on record. Aaron Lupton **!!!!!**

BURNING AIRLINES Identikit (Desoto) Upbeat, quirky, complex post hardcore-emo rock. Sonically further than their debut as J's voice tends to have a slightly brooding anger. Musically balancing melodic and moody. This is just so clever and of course, the logical extension of JAWBOX. Amazing in spite of a slower pace. Hamish **!!!!!**

BY A THREAD The Last of the Daydreams (Revealation) Drawn out, dreamish draggy rock from Vancouver. Buzzy guitars and heavy breaks. Reminiscent (albeit a little heavier) of MINERAL/ BRANDSTON. Hamish. **!!**

CADILLAC BLINDSIDE The Allegory of Death and Fame (Fueled By Ramen) Harmonic Minneapolis emo. This moves away from the pop and opts for a little more ballady aggression. Heartbroken jangly sing-a-longs collide with screamy back ups. Vocally in PIEBALD/FRODUS territory sans the spazz factor. Musically, I think they've been influenced by ATDI (and they even have the look.) A decent 6 song ep. Hamish **!!!**

CAPTAIN SENSIBLE While Wrecking the Car (Empty Records) The last time I heard Captain Sensible he was playing bass on Machine Gun Etiquette, The Damned's classic 1979 album. I knew that the Captain had an odd new wave hit but nothing could've prepared me for this single. Not punk or good, but certainly weird. While Wrecking the Car starts off like a Guided by Voices song but the Captain lacks even the soulfulness of Robert Pollard. The B-Side is an equally forgettable live version of Happy Talk. Tyler Boehm **!**

CAPTAIN SENSIBLE/ THE REAL PEOPLE Captain Sensible "Cigarette Sandy" b/w The Real People "Waiting for the World" (Musical Tragedies) The 21st edition in the Musical Tragedies series of saw-tooth, coloured seven-inch records suggests "Where are they now" questions on British underground pop. Raymond Burns, a.k.a. Captain Sensible, co-founder of the The Damned, emerged as one of the mostly accomplished musicians and with the greatest pop 'sensibility' of the British punk era. Captain Sensible did not actively seek a solo career from The Damned until the unexpected success of singles gave him this track that led to LPs and side projects. Through Neat Damned Noise (POB 42850-123, Houston, TX 77242-2480; neatdn@aol.com), he emerges on Musical Tragedies with another power pop gem, taken from Mad Cows & Englishmen (1996) at the same time that album was reissued as The Masters (1998) in the format that launched his name as a separate entity. The Real People never equalled the future superstar hype of their 1991 debut. Here the original group's Griffiths brothers offer their non-LP track "Waiting For The World" form the What's On The Outside (Musical Tragedies, 1998) sessions. The Real People's Merseybeat interpretation mixed with the sound of The Monkees is Brit-pop classic. Zany cartoon art from Klaus Cornfield and an original British postage stamp integrated into the label design make this yellow vinyl edition limited to 500 copies a Brit-pop collectable. Tom "Tearaway" Schulte **!!!**

THE CASKET LOTTERY Lost at Sea (Status Recordings Inc.) Crappy emo/alt/crap. I don't know why this was sent to CT. It would fair better at Rollingstone I am sure... utter crap...though I am not the most unbiased reviewer....cause I fucking hate this shit. Dustin **.5**

CENOBITES Girl In The Woods EP (Tocado Records) "The Cenobites are sponsored by Frenzy Shoes," the back of the EP says. So I look at the band photo; yeah cool footwear. It's very hip and styling. MaximMagazine would be very proud. Now that we have approved of the band's image let's see how they stack up musically. Cenobites are very up tempo punk rock with a definite rockabilly feel in some spots, specifically in the closing track "(S)hit List." The vocalist does his best impression of Megadeth's (!) Dave Mustaine on all four of the tracks on here. Not too bad at all. Pressed on cool black splattered red vinyl. Brad Mitchell **!!!!**

CHARGE 69 Vos Lois Ne Sont Pas Nos Regles Knock Out) France's Charge 69 offer up decent punk, rockin' out like it's 1985. The lead singer's scalp is even topped by a foot high mohawk. Unfortunately there's no lyric sheet, my French ain't worth shit, and I don't have a clue what they're ranting against. But hey, punque roque francais est a-ok. Jack Link **!!!**

CHARGE 69 Apparence

Vinyl Views

Jugee (Knock Out) Do the French still love Jerry Lewis? At least they've got a semblance of taste in terms of their punk rock. Gritty, inspired music in spite of the fact that I can't understand a single word of it. Jack Link **!!!**

CHARGE 69 Region Sacrifice (Knock Out) This one comes with a lyric sheet for all the good that'll do me. 3 live tracks on side two hint at the great live show these guys must put on. They've got a barbwired, bleeding Cross of Lorraine on their cover. Vivre le punque roque francais! Vivre le music rebelle! Jack Link **!!!**

THE CHERRY VALENCE Self-Titled (Estrus) The first thing you think when you put this record on is BIG. This band has a fat drum sound, achieved by having two drummers. On top of this is a layer of growling guitars and band members share vocals duties. While this keeps things fresh for the most part, a couple of songs get a little schizophrenic at times, and you're not sure where they're going. With unpretentious songs about booty-shakin', rocking out, and shitty relationships, Cherry Valence put out a fairly solid effort. Buck Wilde **!!!**

THE CHORDS Live at the BBC (Detour) It seems in the great punk explosion of the late Seventies, only a handful of bands made it to the top, while others like The Chords seemed to fall through the cracks. Despite being together for less than three years, the eight tracks on this collection of BBC and John Peel sessions proves they deserved a much better fate. Notably riding sonically on the coattails of the Clash from the opener "Something's Missing" to "Happy Families", the snideless vocals of Billy Hassett rises above the three chords from Chris Pope. Very energetic sounding, the only faux pas seems to be including the demo version of "Circles", an early Pete Townshend pre-Who track. A decent snapshot of what could have been. Or what might be again if Web rumours are factual. Jason MacNeil **!!!!**

CHRISTIANSEN Emphasizing Function Over Design (Eulogy Recordings) If you're a fan of this band you already know that they're a standout emo band for Eulogy, but if you're like me, you really can't stand them. Whiny, boring emo-core that fails to really trigger your emotions or even keep you interested for a second. Still, if you're a fan, you'll dig this as the band seemingly hasn't changed their act a bit. Aaron Lupton **!.5**

CHRIST ON PARADE Insanity Is A Sane Reaction (F.O.A.D. Records) It's very easy to see why this band got lumped into the crossover phenom of the 80's, which was an unfortunate label since this band was so much more than that. The scene locked on to COP's speed and metallic riffing, but missed their political lyrics and commitment to the DIY scene. "Insanity." is a huge release, featuring over 74 minutes of music including "A Mind Is A Terrible Thing" LP, "Avarice" EP, "Isn't Life A Dream" EP, and cuts from "The Final Demo". Brad Mitchell **!!!!**

THE CHRONICS Soulshaker (Bad Afro Records) Part of the appeal of bands on the Bad Afro label is that they tap into the lizard part of your brain and leave you feeling like you've had a couple of shots of Jagermeister. The Chronics sound just a little too polished, like a Rocket From The Crypt circa "Scream Dracula Scream." They are a decent band with some accomplished song craft but are hardly soulshaking. The Chronics seem to lack the killer instinct that their label mates possess. Buck Wilde **!!**

CLUMSY Center of Attention Deficit Disorder (Idol Records) The rhythmic Clumsy falls into line with such bands as Brown Lobster Tank and Gameface. The songs vary from aggressive distorted guitars "Keep in Mind" and "I've Gone Wrong" to a slight country feel in "Wrote You a Letter" and "Sick of It All". Definitely worth checking out if you're into fast, catchy punk rock. Fern **!!!**

THE COMRADES Illusory Refuge from Your Torment (Amp Records) The Comrades are essentially a Face to Face clone band, without all the things that made Face to Face a good band initially. Not as bad as you might think considering how indie they come off, but ultimately boring. A band with potential, but I doubt we'll hear much from them in the future.Aaron Lupton **!!**

CRIMINALS Extinct (F.O.A.D.) Although the Criminals are sadly defunct, their memory lives on with this final release of stellar music. Featuring one of the best female drummers ever, some innovative songwriting (unusual stop/starts, heavy moments accented by pauses and guitar melodies) and lots of gritty, raspy songs that attack the jugular, this band knew punk. If it weren't for their untimely demise, they could have progressed beyond the cusp, but alas, we are only to remember them for such instant classics as "East Coast Funeral" and "30 Miles." Keith Carman **!!!!!**

CRISPUS ATTUCKS Red Black Blood Attack (Soda Jerk) Early 80's influenced hardcore crusty thrash. Blazing, ripping, and raging brutality with a political slant. If you dig CITIZEN'S ARREST/ LIFE'S HALT and MINOR THREAT, you won't be disappointed here. Hamish **!!!!**

CROW Neurotic Organization EP (Prank) I got this record and I was thinking? Metal. The cover is entirely black, the printed lyrics are in a drippy blood-like script, and the band's name is Crow (which just reminds me of the totally metal movie). In fact, a few metallish solos aside, the EP is pure noise and punk energy and more noise. If you're into violent, pummelling metallic hardcore then you should pick this EP up. Tyler Boehm **!!**

CURSIVE Burst and Bloom (Saddle Creek) Discordant, post emo rock with cello for some new string addition. Has a slightly frenetic, electro-tech oddness akin to DISMEMBERMENT PLAN. Fans of GLORIA RECORD/CHRISTIE FRONT DRIVE and hell, the whole Crank label will dig this indie 5 song EP. Hamish **!!**

CURTIANRAIL/JOHN BROWNS ARMY (Gloom) Curtianrail play jap-core reminiscent of Gai, The Swankys, or even our own Rudimentary Peni. John Browns Army play good, raw hard-core that doesn't let up. Only one band's lyrics, so that's a negative. It's still another great release from Gloom Records, not straying far from their other releases. Ben **!!!!**

CUTTHROATS 9 Cutthroats 9 (Man's Ruin) At the sake of sounding down on a cool as hell band, Cutthroats 9 sound really close to Unsane. But than't not necessarily a bad thing. While Cutthroats 9 might not be the most original sounding band out there you can't go wrong with adding this to your collection. This is some music to extreme skate by; just don't break nothing' important. Watch for Cutthroats 9 to play live. They should kick some serious ass. Tom Cockriel **!!!!**

DAMAGED YOUTH Time To Destroy EP (Straight Up Records) Early 80's UK influenced Japanese punk rock that would have fit in nicely with anything on The Clay Records roster of that era. "Time To Destroy" has the buzz saw guitaring and thumping drum rolls that make my speakers bottom out, which always bring a tear to my eyes. Damn, where's my "101 Ways To Kill A Rat" vinyl. Brad Mitchell **!!!!**

DAS BOOT/ SWEET J.A.P. Split EP (Nice & Neat Records) This split has two Japanese bands, one from Tokyo and one from Minneapolis (confused yet?) cranking out the typical speedy Jap punk. Das Boot is the rawer of the two bands coming across with a harsher guitar sound, which tipped the scales in their favour in my books. Not a memorable comp, but a decent one for those who must have all the chaotic Jap stuff. Clear vinyl, if that matters. Brad Mitchell **!!**

DAY OF MOURNING You're

Vinyl Views

Futures End (Sound of Revolution Records) I can be completely unbiased in reviewing Day of Mourning, despite the fact that they are a local band for the most part. While I have seen them play at countless shows here in TO, their live performances have never matched the brutal intensity captured on this e.p. A more delicate band of death grind and hardcore I have not heard in some time, adding promise that these guys may just become the next big thing in T.O.'s heavy music scene. Aaron Lupton **!!!!!**

DEADLOCK FREQUENCY/ ANGELS NEVER ANSWER Split CD (Paco Garden Records) Here are a couple of Colorado bands on a Colorado label—a cool idea to get the local bands out there! Starting off the first 11 tracks is Deadlock Frequency who play some straightforward hardcore not unlike Sick Of It All from their first few major label records. They are definitely a keeper! The closing four songs are from Angels Never Answer who throw a bunch of styles into their release and are definitely on the more extreme side of hardcore. Actually, the kids into the more metallic end of things would dig the black metal riffs and harsh vocals of ANA. This is a killer split catering to those who like HARDcore. Brad Mitchell **!!!!!**

DEATHRAY DAVIES The Return Of The Drunk Ventriloquist (Idol) Call them unique, call them fucking weird, one must still acknowledge that this band was some pretty creative aspects going on here. Slacker-rock that is as loveable for its quirky song structures, as much as it is for its I'm-too-sleepy-to-belt-it-out singing. Imagine a band that was influenced from the Red House Painters, the Angry Samoans and 50's lounge music. A welcome change from the "grrr we're angry" punkers. Keith Carman **!!!!!**

DERIDE Scars of Time (The Music Cartel) While these guys show glimpses of solid heaviness, they are on a path to total suckdom. Way too many alterna-metal influences come across and the clean vocals are irritating. Not bad for now, but I expect these guys to follow a similar path as Pissing Razors and soon will never be heard from again. Aaron Lupton **!!.5**

DEVIATES Time Is the Distance (Epitaph) Fast, melodic, Califormula staleness. Take all that, throw in a bag of chips and none of it changes the fact that it's yet another clone-ish band of PULLEY/NUFAN. Quite boring and needless. Hamish **0**

DEVICE Jump The Track 7" (DSS Records) Howlingly laughable attempts at street rock/oi, with a smidgen of ska. This lead singer has got to be the WORST Ian Stuart wannabe I've ever heard. Imagine the dearly deceased with his balls in a vice and you too will be snapping' this 45 like a twig. Jack Link **!**

THE DEVIL IS ELECTRIC "s/t" 7" (Plan-it X) The folks from Bloomington are at it again - in yet another band! Chris and Hannah belt out 6 new tunes of catchy pop punk with an increasing list of agendas. The music is steadily progressing and becoming more complex (which is a good thing) but the lyrics seem to stuck in a literal limbo where Chris can't seem to create the metaphors he is looking for so he says everything literally; like you are reading a zine or something. In any event this is great and very relevant to punk rock today. Joe Biel **!!!**

DICKIES All This and Puppet Stew (Fat Wreck) LA punk vets with wacky pop humour as evidenced with song titles like "Whack the Dalai Lama" and "My Pop The Cop", Dorky & stupid with a cover of the Isley Brothers (!) to boot. This is no "Stukas Over Disneyland" but after a first listen, there's no need to really play this again. Hamish **!**

DIESEL BOY Rode Hard and Put Away Wet (Honest Don's) Boring FACE TO FACE like pop punk with the silliness of NOFX. Funny, disturbing lyrics to the song "Stroke My Cat" about current female celebs (C'mon, the Anna Kourikova - toilet scenario is too harsh for that beauty!) Hamish **0**

DIE MY WILL And Still We Destroy (Pin Drop Records) A solid release of intense screechy hardcore by an obviously young band. While a lack of original songwriting is apparent, there are some respectable attempts here at pushing the envelope. Die My Will are obviously dedicated to the hardcore cause, and accordingly you should be on the lookout. Aaron Lupton **!!!!**

THE DIRTYBURDS Gotta go 7" (Rapid Pulse) U.K. cuties rock out in a fuzzy wuzzy garage vein. Pretty dirty and noise production perfectly compliment their sound. They've also included pictures of their pert little heinies, for extra visual stimulation. Jack Link **!!!**

DISEMBODIED Heretic (Edison) Screamy, sludgey-grooved, very thuggish, Minneapolis metal/moshcore death, their final and best release. Spans both fast and slow doomish, parts mixed with downtuned, crushing heaviness and lotsa eerie riffs. MACHINEHEAD who? FEAR FACTORY who? Hamish **!!!!!**

DISENGAGE Obsessions Become Phobias (Man's Ruin) Disengage sounds similar to Offspring without the Southern Califorina hip rock influence; yet the band strikes its own style. Jason Byers melds poignant lyrics with music that is right on target that together delivers 11 tracks of good music; with track seven "Tarantella" arguably being the best. Hailing from Cleveland, Ohio this is a band to watch. If you got access check out their website at <http://www.disengage.net>www.disengage.net. Tom Cockriel **!!!!**

THE DISSIDENTS Conformityisdeformity (Smog Veil) Thoroughly unlistenable yet totally compelling. This disc compiles the band's songs from the early eighties, full of naive teenage angst and an unhealthy amount of hate and anger. Oddball dialogue intros and psychotic musicianship further unhinge your reasoning till all you can do is shake your head in disbelief, and wonder in amazement at what could have been. Jack Link **!!!!**

DONOVAN'S BRAIN Tiny Crustacean Light Show (Get Hip) I applaud Get Hip for their diversity and intrepidity in releasing this cd, which is a far cry from the fine garage/trash that you've come to expect from them. Tiny Crustacean Light Show is a total LSD freakout, to be enjoyed in a dark room, with obnoxious strobing lights, pungent oriental incense, and your mind absolutely blitzed beyond reason and repair. Plenty of wild, psychedelic jams, with "Northampton" providing enough of an MC5 kickstart to prevent you from becoming totally comatose. Recommended, I think. Jack Link **!!!**

DOOM World of Shit (Vinyl Japan) Man, I hear LOTS of bands in this still going burly vocalled, dance hard, tough guy crust punk. Surprisingly this swims in a sea of some FURY OF FIVE/PROPAIN and definitely Max-era Sepultura. These Ukers 'bringitonand inyourface' but of course DISCHARGE style. Hamish **!!!**

THE DOUBLE NUTHINS Got Into A Fight In Special Ed (And The Retard's Winning) (Rapid Pulse) Ha! Ha! Ha! Very funny! And I hope the retard totally beat your punk ass into next week. The B-side contains more angst with "I'm So Glad I Don't Care About You." It's fun. It's catchy. It's mercifully short. Jack Link **!!!**

DREXLER-Real Estate (Kerosene) Drexler are a pretty poppy band that mix elements of emo and strangely enough, 80's gothic pop. We're talking fucking Joy Division meets Moneen or something here. Yet it works quite well for those that enjoy a lot of introspective lyrics and harmonic riffing. Tight, solid songs with plenty of wailing' singing and slightly mathematic rock. Keith Carman **!!!.5**

Vinyl Views

EGON Behind the Curtain (Has Anyone Ever Told You?) Light, janglely emo- type rock with thought provoking songs such as „The Finches Have All the Answers?" and "Writer of the Human Malice". Interesting and insightful. Fern **!!!**

THE ELECTRIC HELLCLUB/ TURBO A.C.'S 7"(Knock Out) This is an excellent single, well worth seeking out. The Electric Hellclub contribute 2 high octane tracks - "Brand New City" and "Fuel-Injected Action." The Turbo A.C.'S' "Primer Black" and an untitled song are pretty solid as well. Back to back winners. Jack Link **!!!!**

EYE HATE GOD Ten Years of Abuse (and still broke) (Century Media) When it comes to sludge, dirt, and abuse, Eye Hate God has few competitors. Which makes this record kind of a landmark in the genre, since it captures the band at their filthiest, through both demo tracks and live material. Some of this is near unlistenable, but for those of who dig the sludge, this album is a worthy addition to your collection. Aaron Lupton **!!!!**

THE EX Dizzy Spells (Touch and Go) The Dutch band The Ex checks in here with an indie rock album. You may find this CD playing in the background of some "coffee shop" in Amsterdam and maybe then, it would make sense. Fern **!!!**

EX MODELS Other Mathematics (Ace Fu) The Ex Models rock out on this album with crazy (and short) anthems such as "The Idea of Peter North" and "Rock and Roll Simulator". Makes me want to thrash around on the floor wearing nothing but leather pants and a smile. Wild, indeed. Fern **!!**

THE FACTION/ 2 CENTS WORTH- Split Live EP (AVD Records) The Faction are first up on this two track live EP, and they cut right into their speedy, clean take on punk rock. Pretty forgettable. 2 Cents Worth are much the same, although hats off to them for being Los Vegas punk rock stalwarts. The two tracks were over pretty quickly and really didn't leave much of an impression on me at all. Good sound for a live recording on vinyl though. Red vinyl. Brad Mitchell **!**

THE FACTION Collection II Uncollectible (AVD Records) I've never heard of this band before, but now I wish I had. Their overall look is very dark and horrific, even though this doesn't really come across in their music at all. This is old-school skate punk, with the old tracks being passable, while the more well produced stuff is a necessity and sounds far past its time. There's a band history here, but they don't go into why they chose the look that they did. The coolest thing is that there is a radio segment where they mention Samhain at a time when the name Glenn Danzig didn't mean much. Aaron Lupton **!!!!**

FALCON PROJECT-Lights Karma Action (Idol) An ambient album that gently slides from passage to passage, Lights Karma Action couldn't be better named. This is the kind of multipurpose disc that you toss on for parties, relaxing or for "special" company. It's like a less jazz-influenced Tortoise pouring out of your speakers. Or maybe Sianspheric without all of the distortion and wanky floor pedals. Smooth, stylish and borderline brilliant. Keith Carman **!!!!!**

FALL SILENT Six Years in The Desert (Revealation) The packaging sports a cowboy ranch/ghost town/western motif but don't let that fool you as this is thrashy, droning white-noisy metal in the HIMSA vein. Their thank list gives weighty praise to the Lord & Jesus but their songs don't get bogged in that as lyrically they tackle searching and suffering thru personal power and pain. Their live 7 Seconds cover is passable and it's quite possible they could scare the shit outta small fry from watching Sesame Street again with their ripping version of the theme. Hamish **!!!**

FARTZ What's in a Name? (Alternative Tentacles) Seattle thrashpunk ala Accused. Hard hitting with songs about racism, war religion, class struggle and fuck the system. Blaine's vocals really compliment this. Originally recorded in 1980, they also cover Motorhead and Sabbathand the hidden track is the album in it's entirety all over again. Hamish. **!!!**

FETISH Silver (Adeline) Ever notice a lot of stuff on this label sounds like Green Day? Hmmm...wonder why. Anyway, Fetish plays sort of an annoying brand of hard-edged rock music that at time incorporates Green Day dynamics. Overall, I really can't recommend this album. Aaron Lupton **!!**

BOB FIELDS I'd Like To Solve The Puzzle (403) This mini-album/EP is chalk full of ear candy, whether it's the band talking about getting their vast residuals from airplay and meeting radio DJs on "Compact Disc, Radio" or the riffs underlying it. Thankfully, they haven't sold their souls to the corporate devils just yet, as they veer towards production Goo Goo Dolls polish on "Pet Sitter" but know when to get back to basics. Lead singer Doug Forbes seems to take pride in the fact he can write cute lyrics for pop songs. "This Electric Session" is haphazard to a fault with a silly change-of-pace bridge and melody. But the alt/radio friendly pop in "Big Red Bicycle" is catchy at times to a fault. Fairly inspiring, despite the retard phone message intro on "Dead People". Jason MacNeil **!!!**

FIGURE FOUR When It's All Said And Done (Facedown) Breakdownish, chugga-chugga metallic hc ala DISEMBODIED/NORA. Harsh vocals with a slight FEAR FACTORY feel. Tight, pounding and solid. Hamish. **!!!.5**

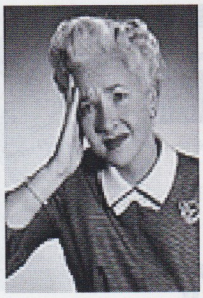
FILTHY THIEVING BASTARDS Our Father Sent Us (TKO) Swingin' Utters acoustic side project of very POGUES Irish ditty music. I don't see Shane McGowan's name listed anywhere but he's looming around as the songs are purely in his vocal style. Nine songs in which only two are full on SU punk. Slap this on and swig back the pints. Hamish. **!!**

FIREBALL MINISTRY Fireball Ministry (Small Stone) While this Ep has only 3 original songs on it "King", "Choker" and "Maidens of Venus" they're cool enough. Although covering such classics as Alice Cooper's "Muscle of Love", Danzig era Misfits "Cough/Cool", Judas Priest/ Rob Halford "Victim of Changes", and Blue Cheer's "Fortunes" would seem like a tribute, they're not the originals. Fireball Ministry doesn't really add anything new to the music either. Other than that this is something you should check out. Especially if Fireball Ministry works on some of their own material. In my opinion this band is too good to be doing covers. Tom Cockriel **!!!**

FIVEHEAD s/t EP (Peek-A-Boo Industries) When this started up I raced to find the sleeve to see how many tracks I would have to sit through. Thank whatever-I-hold-holy that there are only two of these awful things on here. I'd play this crappy thing again as much as I would play an album by that piss poor Canadian alt rock band from The Maritimes that played "Underwhelmed" a while back when Nirvana broke big.You know who I mean. Thankfully I am drawing a blank right now. Brad Mitchell. **This rates a zilch.**

THE FLAMING SIDEBURNS Hallelujah Rock'n'Rollah (Bad Afro) All right suckahs!! It's time to wake up! The band with the best name in rock is here with their debut album. Testify and amen! Where The MC5 and The Stooges leave off, The Flaming Sideburns pick it up and do it better on "Up In Flames" and "Blow The Roof." Shudder to the dirty beauty of the ballad "Lonesome Rain." These street walkin' cheetahs got it goin' on and it's time to get down! Forget The Hellacopters, The Flaming Sideburns are the new Vikings of rock'n'rollah! Buck Wilde **!!!!**

Vinyl Views



FLIPPER Blow'n Chunks (ROIR) The two-bass noise punk of Flipper is caught in all its clamourous beauty live at CBGB's on the CD issue of this 1984 album. However, on this outing regular bassist Will Shatter had to sit out the tour and Bruno de Smartass (DeSmartAss Brothers) fills in. The cacophony in no way suffers as the group goes through all the Flipper anthems: "Love Canal," "Ha Ha Ha," etc. Guitar noise and bass thunder are rarely used as effectively as on this classic Flipper evening. Tom Schulte !!!!

FLOC/SANE OF EYES (MCR) This type of banshee-wailing does very little for me. Louder is not necessarily better and faster does not make it gutsy. Speed metal or hardcore punk? It's nothing more than a bad trip downhill. Terri-Lynne Waldron. 0

FOREIGN LEGION The Years Gone By EP (Upstart Productions) This is an overseas oi! band that have been off and on since their conception in 1982(!) After listening to their uninspiring take on this genre I have to wonder why they are still at it. Sorry guys, this is really boring. Maybe I need the obligatory six beers in my belly before I can get into the drab tunes. Pressed on mint green vinyl. Brad Mitchell !

FOR THE LAST TIME People Ruin Everything (Ruined) This is a very strange record. The opening track is some kind of failed attempt at grind-punk, and the rest of the album transforms into emo-rock. Pretty above-average stuff actually, but not really worth buying. I dunno, maybe they're good live. Aaron Lupton !!

THE FORGOTTON Ask No Questions (Knock Out Records) Ah yes, then there's gutter punk, the music trend that will not die. Drink cheap buy, talk about smashing the government, collect welfare, live in filth. If this is your scene, I've got to admit, there's nothing wrong with The Forgotten. Aaron Lupton!!!

FRAGMENT Angels Never Come (One Way Home/Pindrop) Slow 7 song EP of slow, deathy, doomcore ala BLOOD HAS BEEN SHED. Glass eating vocals and heavy breakdowns. It's been done a lot better. Hamish !!

FULL FREQUENCY-Momentum (Gonzo) Hmm, someone hasn't been paying attention to the typical Caustic Truths coverage again. While us Cro-Magnon writers are pretty open to new concepts, there is a point. A band that desperately fights to mix NIN with "Jesus Built My Hotrod"-era Ministry is beyond stretching things. All electronic, this album sounds thin, under-produced and totally out of context when you're listening to noizy music for four hours. Hey guys, try Chart magazine or something they pander to kiddies. Keith Carman !!

THE GAMITS Endorsed By You (Suburban Home) Happy pretty music. Listening to this cd makes my spirit soar. I'm feeling up up up. The Gamits play irrepressible pop punk, the musical equivalent to prozac. Whether this is a good thing is debatable. But right now I'm smiling... Jack Link !!!

GARDENIAN Sindustries (Nuclear Blast) Growly MACHINE-HEAD-ish metal. There is a good mix of some intricate acoustic noodling that turns into decapitating anger but what really sets this back are the time lengths. The average song is over six minutes making way for tedious guitar solo wankery. Some much needed shortening down and this could have been more enjoyable. Hamish !!

GENERATORS-Tyranny (TKO) This has got to be some of the best production I've ever heard an Oi!/Old School band release. Some straight-up blue collar punk that takes a lot from early Fear, but in such a way as to keep it fresh and interesting. Some peppy numbers that have unbelievably catchy vocal melodies only serve to make this album even more enjoyable. To be honest, it's kind of relieving to hear a band that can do so much inside of a specific genre. Keith Carman !!!!

GIGANTOR Back To The Rockets (Rotten) With all the cloning that's been going on, I must have not heard that the cloned Man or Astro Man, because that's exactly what this is. Right down to the coordinated orange jump suits, this band has copied Man or Astro Man to the smallest detail. Not original in any way, shape or form. Ben !

THE GOLDEN GUINEAS/ RANDY Captain Dynamite Hopnocker And His World Famous Loaded Hoods 7" (Ken Rock) Another amazing split 7" with some really wild songs to match the record's equally outrageous presentation and packaging. Randy Captain etc. offer up some no frills garage, 100% bass player free. The Golden Guineas rock like there's no tomorrow. How can you go wrong? Jack Link !!!!

GOOD RIDDANCE Symptoms Of A Levelling Spirit (Fat Wreck) Thrashy, Californula hardcore with aggressive melodic pop hooks and metalism. Not bad as diehards will eat this up but I've always found them somewhat same sounding and not too expansive. Hamish !!

GORE GORE GIRLS Strange Girls (Get Hip) This Detroit femme fatale trio followed up their Charles Records debut single with a full slab of primitive rock-n-roll on Get Hip. There is a touch of the Motown soul in such tracks as "Lovin' Machine" on a CD-wide foundation '60's Detroit-Ann Arbor rock ala MC5, The Rationals and The Stooges. Tom Schulte !!!!

THE GREENHORNES Self-Titled (Telstar) A throwback to the days when it was hip to have wild, piercing organs and bowl cuts. This is a grooving, sixties Brit invasion-esque release with plenty of energy, and style. For fans of bands like The Yardbirds, early Stones, and The Animals. For everyone

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Vinyl Views

else, there's always punk rock. Jack Link **!!!**

THE GREEN PAJAMAS Ghosts of Love (Get Hip) I have an acquaintance. Let's call him "Archie." Archie has aspirations of becoming a famed songsmith, composing tender, witty, heartfelt ditties. Unfortunately for Arch, his songs are wretched, trite, and ultimately foolish. Much like this disc. Merry Christmas Arch, you know what CD you're going to be receiving. Jack Link**!**

GUTTERPUNX Another Year Wasted (Transparent)) Not bad. More "rockish" style punk, but has a small edge to it. Good lyrics, catchy tunes. Songs are about getting drunk and life as a punk. Good to relate to. Ben **!!!**

GUYANA PUNCH LINE Irritainment (Prank) Ex-IN/HUMANITY noisecore terrorism incorporating the same craziness that made them so fun: short, weird electro tech blasts; seething aural assaults; ripping vocals; a critical sense of humour; erratic time changes that flirt with precision and sloppy mess. This time around they all but drop the skits/filler and have made way for more stomping buildups and give it a scary, skin crawling feel. Imagine a AF4/BORN AGAINST/MOHINDER as the soundtrack to your gruesome nightmares. Overall a great damage factor hear as this will warp you and cave your speakers inward. Hamish. **!!!!!**

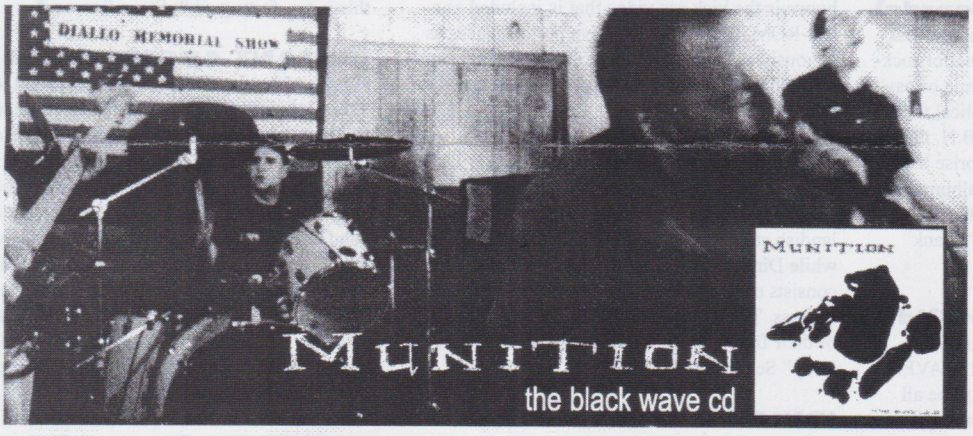
GWAR Phallus in Wonderland (Music Video Distributors/Metal Blade Video) The GWAR band formed as side-effort to the founding members college training for future careers making B-movies. It is this film aspect that brings about the dramatic choreography to their live shows. The band became more successful and such movie hopes were set aside, until GWAR itself became a vehicle for making movies. There was a natural translation to video for the Live In Antarctica (1995). However, the quintessential fusion of these heavy metal monsters and monster movies in the GWAR filmography so far is GWAR: Phallus in Wonderland. The soundtrack is selected tracks from the GWAR album America Must Be Destroyed (Metal Blade, 1992): "Crack in the Egg," "The Road Behind," "The Morality Squad," "Gor-Gor," "Ham on the Bone" and "Have You Seen Me?" The plot is The Morality Squad, the shotgun-wielding Grambo, Captain America-styled Corporal Punishment, et al versus the guitar-wielding, crack-smoking aliens from Antarctica. The Morality Squad is putting on trial The Cuttlefish of Cthulu, the animated penis of GWAR vocalist Oderus Urungus. This theme hints at the ACLU-aided battles GWAR fights to defend itself. With the gratuitous gore of Herschell Gordon Lewis and the anti-Family Values choreography of a Giuliani-censured art exhibit, this rock-and-splatter flick is a head banging holocaust of hard rock and bad taste that bars no holds as the rubber-suited actors hack and slash and expose their artificial members. Tom "Tearaway" Schulte **!!!!**

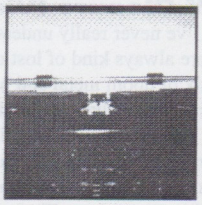
HAPPY CAMPERS Happy Campers Limited Edition (A.V.D.) Besides an awesome blue vinyl record this album holds some killer music. Another three man band the six songs on the record leave you satisfied. "VOICES" the last song on the album is by far the rock'enist track and the other 5 tracks aren't any that you want to pass up. The cover artwork adds some flare and character to a well rounded musical experience. Tom Cockriel **!!!!**

HARSH s/t EP (Rat-Town Records) It seems as though to have a record out on this label, you have to be into one thing: beer. Straight-edger's steer clear! Much like the Ring Worm EP reviewed elsewhere, booze fuels this band too. Musically, it's very lo-fi thrash, which pretty much goes nowhere. Actually, it may be a record that under agers would play after kicking back in celebration of sneaking a few of their dad's Molson's. Maybe instead of giving away cheesy hats and shit in their cases of brew, Molson can give out punk records from this label. Brad Mitchell **!**

THE HATCHBACKS Self-Titled (Turkey Baster Records) 4 song 45 with an over-abundance of horsepower and stylishly pressed in green vinyl. The Hatchbacks crank out tire smokin' tunes for those moments when everyone else in the passing lane just ain't movin' fast enough. Out there, out of control, and gone. Jack Link **!!!!**

HATE FUCK TRIO My Girl do no Think I funny (Boss Tuneage) Well, it's pop punk. No doubt 'bouts thats. Though I feel fierce antipathy for that "style" of music, I can't say I don't like this. It's not Blink 182(r), and it's not NOFX, it's almost the

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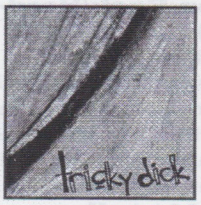

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HAWG JAW s/t (Deep Six) Primal New Orleans sludge punk. Ugly growls with doomcore raw abrasion. Has a less metal feel than others of their ilk & if you like EYEHATEGOD, this is for you. Hamish. **!!!**

THE HELLACOPTERS & THE FLAMING SIDEBURNS White Trash Soul (Bad Afro Records) From Bad Afro Records comes a split EP from the bestest bands in Scandanavia. Although The Hellacopters are hit and miss these days and haven't done much to get excited about since "Supershitty To The Max," on this team-up they rise to the occasion and cover some Smokey Robinson tunes such as "Get Ready." The Flaming Sideburns deliver the usual ass-shakin' rockers in preparation for their full-length debut. Buck Wilde **!!!**

THE HELLBILLYS Blood Trilogy, Vol. 1 (F.O.A.D. Records) The Hellbillys' slicked-back hair, doghouse bass and large-bodied guitar may prepare one for rockabilly, but this is among the most extreme of psychobilly records. They take their diabolical theme and sound closer to the Misfits and G.B.H. than The Stray Cats. So, it comes as no surprise the two covers on this 'faster and louder' album come from The Misfits ("All Murder All Guts All Fun") and English proto-punk Richard Hell ("Blank Generation"). Tom Schulte **!!!**

HOLDSTRONG Color of Old Memory (Pindrop) Cut and slice metalicore ala JUDAS FACTOR/WILL HAVEN but slower though. Just when it seems to be all 'too some sounding' , in come some ballady instrumentation to shift things around. Shouty from start to end and not bad. Also tacked on is their 4 song 7" Hamish **!!.5**

HOMOPLASTIK Livin' Bondage 10" (Ken Rock) More psychotic, brain damaged shenanigans from Ken Rock, this time around with garage punk freaks Homoplastik. No songs over 2 1/2 minutes, with tributes to Ilse Koch, the Trenchcoat Mafia, and Gary Gilmore. Tasteless, just like the erotic bondage photos adorning their cover. Jack Link **!!!!**

HOODS Time .. The Destroyer (Victory) More heavy, breakdownish metallic hardcore with intense lyrical themes of pain, suffering, deceit, and betrayal. The vocals are bordering on Roger Miret-delivery but with deep growls. Hamish **!!!**

HOPELESS DREGS OF HUMANITY Building Da Motherfuckin Revolution (Ever Reviled) Hopeless Dregs of Humanity sound a lot like Damitol. It appears like they tried to bridge crust and pop, good effort, but it still failed. On the plus side, it does come with a huge booklet with lyrics, explanations, and the like. Ben **!!.5**

HOT WATER MUSIC A Flight and A Crash (Epitaph) Seeing as HWM has switched from No Idea, their trademark emopunk sound has undergone some changes and it's all good. Jason's vocals still retain a rough and gruff hoarseness but by far have more of clarity than previous albums. Most significant here is how the music has a bouncy West Coast atmosphere: Punchy, soaring & catchy. An amazing album by one of the best bands out there. Hamish. **!!!!!**

THE ICARUS LINE Mono (Crank!) Rock n' Roll will never die if albums like this keep being released. Sounding a little Fugazi-esque at times the Icarus Line know how to leave you bruised, blood and wanting more (and this is just from listening to them). The bonus is the kick ass video that is included as a CD-ROM. Bands that take live performances as seriously as these guys appear to are the saviours of rock, punk and the scene in general. Steve Servos **!!!!!**

IDYLS The Sonic Boing! (Ken Rock) These Swedish kings of trash garage rock mark their manic rock-n-roll in outlandish stage names. Astro Gilberto plays guitar while Dimmy Jean sings and the rhythm section consists of Ringo Fire on drums with Chris Mono on bass. This seven-inch EP consists of four songs of their frantic, out-of-control rock. Tom "Tearaway" Schulte **!!**

IDYLS I Can't Stand the Idyls (Ken Rock/Hard-On Records) This 45 RPM 12" is a full dose of Idyls insanity. The Trash garage music from these spastic Swedes is noisy and loose; a Scandinavian lo-fi, high-volume catharsis. There is a Hispanic motif to the packaging and promotional poster included, but the production is pure white-boy noise-rock, fast and loud. Tom "Tearaway" Schulte **!!**

THE IMPOSSIBLES Brick Bomb (Fueled By Ramen) Contrary to the title of this one, it didn't sink like a stone with me. This effort has all the things that make records sell - good song writing, good vocals and good production lay-out. Kudos to the Producers and the Band on this one. Track #3 Oxygen is more than radio worthy. - Noelle Roy **!!!!!**

IN REACH Miles to Go (Pin Drop Records) This CD is a lot of fun. Old school hardcore with new school rage, all about how skating rulz and drinking sux. There's a kick ass bonus track of 'You've Got to Fight for Your Right to Party, which made me feel nostalgic. A surprising cover though, considering how young these guys look. Aaron Lupton **!!!!**

THE INFLUENTS Check Please (Adeline) Another Adeline release featuring a singer who sounds way too much like Billie Joe from Green Day. This is very soft, melodic pop core with a touch a ska, which didn't really alert my sense or anything. Actually this whole affair reminded me way too much of Tony All, which is not a good thing. Aaron Lupton **!!**

INSPECTION 12 In Recovery (Honest Don's) Okay so maybe I'm a asshole but I lose any respect I may have for a band when they thank God first in the liner notes. Come on you're not at the MTV Video Awards, no one cares. Couple this with the terrible rhyming that opens the album cure/sure/door (that's almost as bad as U2) and it's all downhill from there. Static, straight ahead 3 chord 4/4 punk. Nothing you haven't heard before. (Maybe this is top-forty punk?) Steve Servos **!**

INSTANT AGONY Out of the Eighties - Punk Singles & Rarities 1981-84 (Captain Oi!) I think Captain Oi! is going a little overboard with releasing stuff by any band featuring a shaved head or a mohawk. I figured with as long as I've been into punk I would have heard of a band worthy of a compilation, but no, I have no memories of a band called Instant Agony. Even if I did, I wouldn't have liked them. This band is WAY too badly produced for most people's tastes, and their songs more than a little boring and cliché. Again, I hate the government, let's get power, repeat. Aaron Lupton **!**

INTEGRITY Closure (Victory Records) I've never really understood Integrity, they were always kind of lost on me. They began as mix of doom metal and hardcore which I liked, turned to really weird dark metal, than to primitive industrial metal, now they're, well, just all over the place. Ambient, hardcore, metal, it's all mixed up here in a cauldron of dark emotions and gothic atmosphere. There is a definite dark, horrific metal thing going on here, complete with a cover of the Misfits 'Hybrid Moments' which suitably, they butcher. Aaron Lupton **!!!**

THE INTENTIONS (Mighty Midget Music) Strong nods to the Dead Milkmen pervade here, without the ska elements. As well, this band's approach to humour isn't nearly as off the wall as it should be. There is one good track, a fun pop love song called Mary Houdini. Still, this reeks of immaturity. I'd

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advise you to avoid this turkey. Aaron Lupton !

THE INVISIBLE MEN Come Get Some (Dionysus Records) Much of revival garage rock has a pretty tame, fun spirit. However, The Invisible Men cross boundaries by infusing their throwback '60's sounds with punk rock lyricism, like the in-your-face use of obscenities. Combined with a harder-edged sound, Come Get Some comes across like stoner rock with an organ. Now unmasked and no longer The Legendary Invisible Men, the group spews and stomps barefaced and bold. Tom "Tearaway" Schulte !!!

IOWASKA Vine of Souls (Alternative Tentacles) Imagine if classical group Medieval Babes were invited to play at Satan's wedding. Iowaska is fast and furious metal. I won't lie, the songs are dark but somehow, lead singer Sam Skaeling has a light, almost angelic voice that balances it out. Fern !!!

THE IRVING KLAWS Pajama Party (Get Hip) Irving Klaw was the photographer/ film-maker best known for his fetishistic snaps of Betty Page. With that in mind, dig this CD's crazy pervert vibe! Beneath the innocuous paper doll cover lurks twisted rockabilly tunes guaranteed to get you hard. "It's pervasonic, Dig My Six, The Sniffer." You get the idea. You'll also get this disc. Music to pull your pud to. Jack Link !!!!

ISIS SgnI>05 (Neurot Recordings) Isis have no doubt stepped into the upper card of hardcore acts, and like their contemporaries, there is little left to suitably call hardcore. Two tracks of doom metal, one ambient track, and two mixings of said genres are all held together by a sweeping sense of style that only a band like Isis can muster. Of course the band isn't really adding anything new to ambient music, but the last two tracks do show promise for the band continue paving new musical territory. Aaron Lupton !!!!!

ISABELLE'S GIFT Alcohol, Tobacco, and Firearms (Jimmy Franks) More insipid 90's style rock. "Heavy" music for people who enjoy their "heavy" music conservatively. There's absolutely nothing worth noting here. Nothing. Nada. Zilch. Go read a book. Jack Link !

JERSEY Definition (Fueled by Ramen) I don't know when the Toronto based ska/pop punk outfit Jersey decided to get their act together, drop the whole collective (everyone and their mothers play in this group) bullshit, and start writing some killer songs, but with this five-song EP, the now four piece Jersey do just that. Focusing on the strong vocals of singer/guitarist Greg Taylor (so what if he sounds a little like Tim Armstrong-that's not a bad thing) Jersey aren't just a band whose CD you should have anymore because you like supporting local acts, but a decent choice for any collection. Steve Servos !!!.5

JET BOYS I Don't Need Your Love 7" (Vinyl Japan) They're rocking out buck naked on their back cover photo. They mangle G.G. Allin's "I Wanna Fuck Myself" for their B-side. Crude, tasteless hijinx, and of course, completely hilarious. I'm told to "fuck off" at the end of the song so I guess I'd better go. Jack Link !!!

THE JULIANA THEORY "Emotion is Dead" CD (Tooth and Nail) This record made up for all of the postured whining that I thought I would get from Planes Mistaken for Stars. I am kind of embarrassed to admit that I used to like this band when they had more rock in them in the beginning and now it seems to be about stroking their egos and sounding digital like JIMMY EAT WORLD. I shouldn't forget to mention the horrible moments when they try to be PINK FLOYD. The title sums it up. Joe Biel !

JUNCTION 18 This Vicious Cycle (Fearless) Boston pop punk pulling form WEEZER/SAVES THE DAY (minus the whining). Imagine Blink 182 having moved away from their continuing awfulness. Hamish. !!

THE KENMORES The Irony in Leaving (Eugene Records) Again, I expected this to suck based on the uncreative package, but actually found The Kenmores to be one of the more engaging of the emo-punk rock brethren. Without being overly original, these guys aren't really ripping anyone off either. Upbeat, emotional, and rocking emo core that will help get you started on your night out. Aaron Lupton !!!!

KLASSE KRIMINALE Are You Just Living or Just Surviving? (Mad Butcher Records) German punk rock with a cover taken from Sony Playstation. Nothing new here at all, just three chord punk rock full of sing a long stuff. Not very noteworthy, but maybe good to listen to next time you're on the autobahn. Aaron Lupton !!

KNOWITAL Detach (Paco Garden) Sometimes ya gotta wonder just how some bands let aspects of their albums get out for mass consumption, huh? While Knowital aren't exactly innovators on the scene, they do have a pretty inspiring sound when they aren't playing the Nirvana-esqe quiet chorus complete with bad singing. A band that need some time to come into their own, you can hear the potential over the relatively mediocre songs. Once they get a little more comfortable, these dudes should have some pretty sick shit, but for now Keith Carman !!!

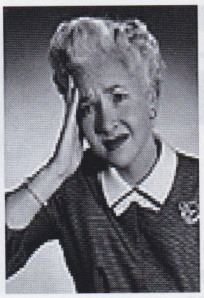
LACK OF INTEREST Trapped Inside (Slap a Ham) Short, snappish burts of thrashy, grindish power violence ala SPAZZ. Biting, funny, and with a middle finger attitude. 30 second blasts that'll pep up your day. Hamish !!!

THE LADDERBACK "Introductions to Departure" CD (Bifocal Media) Soothing, calm melodies that bust out into balls out, lying on the floor screaming. The true power of this amazing band is their ability to combine all elements of punk rock together to make a great, diverse product. You definitely hear a lot of Fugazi but it runs really deeper to encompass the sounds of bands like Garden Variety, Boy Sets Fire, Godspeed You Black Emperor, and As Friends Rust. Very powerful and creative songs that leave you hearing new elements each time. This is what bands in the emo/indie/hardcore genre should be aspiring to sound like these days. Joe Biel !!!!

LAZY AMERICAN WORKERS Another Half-assed Job Well Done (Biscuit Scrubbers Records) Good to see a band who, intentionally or not, can take the piss out of themselves by painting a cartoon persona on the back of their CD cover. Musically speaking, LAZY AMERICAN WORKERS come across as nothing more than the tattooed love boys next door. When you hear them spitting out lyrics, you may think that they may be sprouting obscenities. Think again. These romantic 'crooners' know how to treat a lady and pour out their hearts in THE RUT, while paying homage to their lady love in the melodic power punk of SHE'S SO BEAUTIFUL. Pull out the hankies.Terri-Lynne Waldron.!!

LEAGUE OF STRUGGLE The Nature of the Pig Is Greed (Puke N Vomit) I'm partial to this band because they are local to me, same town as Bread and Water, and not too far apart musically or lyrically. The only problem with this release is that there are no lyrics. Ben !!!!

LEATHERFACE Discography Part 2 (Rejected Records) For a minute there I thought that ex-Clashman Joe Strummer had found a gig singing for LEATHERFACE. It was the Strummer sound-alike aggressive vocal styling of this group that initiall peaked my interest. But it was their diversity in picking cover tunes like EAGLE by ABBA, as well as the often-covered,CAN'T HELP FALLING IN LOVE, that tugged at my weakness for nostalgia. But don't expect sappy pop ditties, this group has their macho posturing firmly planted in their



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cheeks. Terri-Lynne Waldron **!!.5**

LES BLACK'S AMAZING PINK HOLES We're Glad We Are What We Are (Smog Veil) The first third of this CD is dismissable: Standard early 80's punk fare, with a couple of decent covers, "Ring of Fire, Boney Maroney." Where this band really rises to their "amazing" moniker is live. Cheap insults to the crowd, plenty of reciprocal abuse, hilarious stage banter, and of course knock out renditions of their studio material. And they've got a fat guy named "Cheese." Jack Link **!!!!**

LIAR Liar's Hell (Alveran Records) With such an intensely evil package, I was expecting Liar to be a little more black metal than they actually are. This is still metal core, with Slayer influences a-plenty, but the production is a little lacking, which manages to subdue to overall effect. Imagine a more primitive Archangel. File this under "above average vegan death metal." Aaron Lupton **!!!.5**

LIVING SACRIFICE The Hammering Process (Solid Stature) Hardcore influenced metal from Arkansas. Strong vocals with that FEAR FACTORY electro-industrial tech feel but not as much. Chaotic, harsh grooves, double bass and great production. NAPALM DEATH/ COALESCE fans should dig this also. By far their best album. Hamish **!!!!.5**

LOST SOUNDS Memphis is Dead (Big Neck) This band features two members of The Retards and a smashing cover of "You Must be a Witch" (LolliPop Shoppe). The trio attacks each song with rapaciousness in this raw, eight-track recording. The analog keyboards and primitive guitar rhythms suggest '60's garage rock, but the monstrous distortion and anti-pop attitude suggests early Wire. Tom "Tearaway" Schulte **!!!!**

THE LOT SIX s/t EP (Espo Records) Yeah, just as I thought. More wanking college rock disguised as post punk. I had them pegged on the first track "Anniversary" and although they sped up a bit for the second song, "Honey Bell" they had already lost me. Partway through the flipside track "The Hot Spot", I was already looking for something to cook for dinner. This is going straight to the dustbin (or to the desk of Sony Records, they need more of this crap badly!) Brad Mitchell. **This rates a zilch.**

LORAXX Yellville (Automatic Combusteer Records) Guitar driven music with female vocals screeching and yelling at every turn. Almost sounds like a Courtney Love side project. Who knows? Fern **!!**

LOUSY Best Wishes (Knock Out Records) What an appropriate band name! Boring, redundant street punk /oi! from Germany. Relatively strong vocals and clean production help things considerably, but still, what's the point? Aaron Lupton **!.5**

LUNGFISH Necrophones (Dischord) This would be perfect if it had a bit more direction. Beautiful emotionally driven, each note being played with precision and purpose. But there's all this buildup with no release. The anticipation is brilliant, but after the climax you start to question whether it was worth it. Steve Servos **!!!.5**

MACH KUNG-FU Teach A Chick To Dance (Telstar) Cowboy hats, matching white tux jackets, and double neck guitars. Does it get any better than this? Intense, twangy garage will have the ladies doing the rumba out of their pants and into your bed. Excellent covers, with a particularly stirring version of The Sonics' "Psycho," rousing originals, and more mangled English make this an instant party-starter. Jack Link **!!!!**

THE MAG SEVEN Use Your Powers For Good Not Evil (Idol Records) More sleep inducing emo rock. Certainly not your run of the mill emo, with moments that approach ambient, but boring nonetheless. Two points for creativity. Aaron Lupton **!!**

MAJOR ACCIDENT/FOREIGN LEGION Cry of the Legion (Cargo) If your partial to the Templars Clockwork Skinhead album, you for sure would find this appealing. Clockwork Oi from two good bands. Each band has their own style, and the display it with 6 songs each. Ben **!!!**

MANIFEST JUKEBOX Desire (Boss Tunage) This CD distinctly reminds me of the last Satanic Surfers album. If you enjoyed their brand of full out rock and social conscience, by all means, seek out these crazy Finns. Their lyrics are a tad more pretentious and weighty, but they more than make up for this with some solid rock riffage. Jack Link **!!!**

THE MARSHES Recluse (Kerosene) Impassioned, well-executed release with thoughtful lyrics and outstanding musicianship. From the atmospheric, instrumental opener to the stirring finale, The Marshes' new album is another sleeper of the month. Jack Link **!!!!**

MIA Lost Boys (Alternative Tentacles) Early to mid 80's Nevada punk/hardcore. This discography pulls from 2 LPS, a 7", an EP, a split and some comps. The songs are steeped in the atmosphere of the times. (US foreign interventions, hippie hatred, gas crisis, President bullshit) Musically from Clash-like strumming to speed. A good piece of history to own and liner notes from Jello. Hamish **!!!**

THE MILES APART Some Memories That Last Forever (Green Records) The Miles Apart are a promising band following in the footsteps of the Get Up Kids and Jimmy Eat World. Aggressive guitars and touching vocals are a good combination that really works for this band. Fern **!!!**

MILLENCOLLIN No Cigar (Epitaph) 8 song EP of Sad Religion pop punk (and PENNYWISE). They dropped the ska-core here and 2 of the songs are live. Does anyone else find this tiresome? Hamish. **!!**

MOLOTOV SODA Eingenurin (Knock-Out Records) Well, it's all in German, so that might be a probable. For the very little German I speak, you get song titles like "AntiFriend","Labor Rat" and "Ravioli and Ass's" Not bad, and no nazi shennenagins... Decent streetpunk as one would expect from KO recs... They get many points for having a picture of some really really large skin dancing in the Alps with an Acoustic like in "The Sound of Music" pretty interesting.. Dustin **!!!.5**

MOLOTOW SODA- Keine Traume (Knock Out/Cargo Records) This is completely sung in German so I have no idea what is going on lyrically, but musically it's on the lighter side of oi! complete with acoustic sing-a-longs and mug swinging anthems. I like my street punk a little more rough, as I find Molotow Soda's approach to oi! little too conservative. Keine Traume is not a CD I would turn to again. Brad Mitchell **!!**

MOODS FOR MODERNS Loud & Clear (Doghouse) If you know and love the Flashing Lights, do yourself a favour and pick up this record immediately. The three piece incorporates enough moog/B-3 organ on the record that they should really think about adding a permanent member. Blending the mod sound with rock and bubble gum pop never mixed so well. Summer is here, crank it up and all will be fine. Steve Servos **!!!!!**

THE MOORAT FINGERS 10" Schlitz (Foad) So here I am sharing a couple of brews with the missus, looking at what's left to review for good ole Caustic Truths. And I'm staring at this cd's terrible art work and thinking...(!). I put this on and...Damn! Excellent production values, amazing musicianship, total head-banging, wall-shaking, brain-melting ROCK! I look at the missus, who holds up 3 fingers. She normally under-rates, so the band with one of the worst names ever actually merits a...

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Jack Link **!!!!**

MXPX The Renaissance EP (Fat Wreck) Melodic, whiny, Californula with some speed here and nasal there and not much else. Hamish **!**

THE NERDS...Just Because She Didn't Want To Fuck (Stardumb) The Nerds hate. They want you to die. These evil punk motherfuckers from Italy push the limits of taste with odes to nuclear corpses and their throbbing members. They're rippin' heads off, shittin' down necks, and pullin' it back out bungholes. Help them "keep rock evil" and buy their record. Buck Wilde **!!!!**

NEW CENTURY TOUR Waiting For Better Days/No Grace (Walked In Line) The New Century Tour is a cool enough band but the vocalist can't seem to make up his mind on what style of music he would like to sing. The music is good and the band appears to have the making of a class act. After another record or two New Century Tour should be sounding as cool as Hell. But you shouldn't wait-this is some serious listening material, so go get it. Tom Cockriel **!!!**

NEW IDEA SOCIETY (Undecided Records) Again, this is a different take on emo, with mostly acoustic compositions and occasional growling in the distant background. Definitely different, but not necessarily interesting. Worth approaching with caution for the big time emo kid. Aaron Lupton **!!**

NEON MANIACS Rip 'Em up 7" (Puke 'N' Vomit) 4 tracks of punk rock goodness, well packaged and played. Songs include a tribute to Jack The Ripper, based on his letters to the police which later proved to be bogus. As well as an anti-military rant coupled with a tribute to violent terrorists the IRA (?). Do I sense a little schizophrenia? Jack Link **!!!**

NO INNOCENT VICTIM Tipping the Scales (Victory Records) While these guys didn't make much of an impact with their Victory debut, their sophomore effort proves to be a brutal shot to the ribs, taking us all by surprise. While essentially an identical album musically, things are just, uh, better here than before. Songs sound heavier, choruses are catchier, and the whole thing just sounds that much more focussed. Songs about beating people up and worshipping God let everyone know that there is absolutely no truth to the rumour that Victory is dead. Aaron Lupton **!!!!!**

NORTH SIDE KINGS This Thing of Ours (Thorp Records) Wow, a new hardcore group featuring members of Cause for Alarm and Sheer Terror! This is as tough-guy as you can get, but benefits from extremely catchy songwriting, and a lot of conviction to back up songs about being tough, fighting for your family, being Italian, etc. If only all tough guys were this good. Aaron Lupton **!!!!!**

NOVADRIVER-Void (Small Stone) Dude, if Nebula or the Fu could nail down some of these riffing dreams, the stoner scene would be so fucking brilliant. A diamond in the rough, Novadriver feature wah-heavy leads, booming drums and sludgy guitars that ooze out a steady stream of head-bopping groove. An edgy singer only serves to enhance the whole production, even if he does have moments where he sounds eerily close to Gavin Rossdale (I'm sure he's scratching his head at that comparison). If there is a God in 70's-influenced Stoner Heaven, these cats will be going pretty fucking far. With it's prominent bass-drive, Void is totally a crank it, lay back and fly kinda disc. See ya! Keith Carman **!!!!!**

NOVADRIVER Void (Small Stone) Unabashedly following in the footsteps of Black Sabbath, this stoner rock band takes us on a power drive to cosmic limits. Volume and distortion combined aptly with Blue Cheer pace and that throwback attitude of the first days of the stoner rock revival make Void a classic for the last three decades. Novadriver epitomises the best possibilities from today's hard psychedelia. Tom "Tearaway" Schulte **!!!!**

THE NUNS Hustler Blue 7" (Empty Records) 3 tracks of punk rock decadence, bolstered by vibrant female vocals. Check out the lounge swankiness of "Dominatrix Tonight" for a something a little out of the ordinary. Jack Link **!!!**

NYMB y.c.d.w.y.w.w.y.g.e. (Harmless Records) Harmless maybe, but painfully dull. More emo, less screaming, now I am bored. These guys are indie enough that you've probably never heard them before, and I have a feeling it's going to stay that way. Aaron Lupton **!.5**

NY WHORES Play The Fool b/w Kiss Me! EP (Rapid Pulse Records) Very lo-fi garage punk. I expected a lot more from a band with such a cool name. Even the gal who sings the chorus on "Kiss Me" sounds bored rather than lusty. This might be the record to pick up if you want to hear how easy it is to start a band. There's very little going on here at all. Brad Mitchell **!**

(Because of the cool band name)

OH HOLY FOOLS The Music of Son, Ambulance and Bright Eyes (Saddle Creek) This is a 4-song EP with various tracks from a full length album. "Brown Park" is cutely accented with piano, liken to Ben Folds Five. Next, "Going For the Gold" includes what sounds like a lute, maybe? Oh Holy Fools shows off a variety of styles here. Fern **!!!**

THE OPPRESSED Oi! Singles & Rarities (Captain Oi) The Oppressed divided their lyrics between stereotyped Oi fashion and vitriolic anti-fascist rants. The boots and braces mixed with a strong no-nazi message get the thin, background guitar behind Roddy Moreno and company's growling vocals. This is classic, formulaic Oi that spells out a tough, working class spirit; indomitable, proud and ready for another pint. Tom Schulte **!!!**

THE ORANGE Big Space Mission (Wednesday Records) Fun and poppy, the Orange can be compared to the likes of Treble Charger. There's some good vocal work going on here and yes, the songs are catchy! Do not mistake for apples, these guys are the Orange! Fern **!!!**

OSKER Idle Will Kill (Epitaph) More Californula pop punk boredom. By now, familiar homogenised music and strainy kinda folkish vocals. An overall snoozefest. Hamish **0**

PANICS-I Wanna Kill My Mom (Gulcher) Well, I guess you really gotta start somewhere, huh? It truly does scare me that bands like this actually do get somewhere. A terrible quality of recording that sounds like it was laid down on a home four-track with the guitarists playing through one-watt tabletop amps. Amusing, but not really all that good. Some funny songs here and there, if you can get through the ghetto-ness of it all. Still, they tried hard, and they did it DIY, so props to them. Keith Carman **!!**

THE PAVERS Beautiful (Boss Tunage) Over the course of reviewing for this publication I've heard a million generic hard rock bands like this, and I'm sure you have too. "Little Bitch" and the finale "Message" brought a smile to my face. But other than that there's little else to recommend. For the two songs mentioned above... Jack Link **!!**

THE PENETRATORS Kings of Basement Rock (Rave Up Records) Part of Rave Up's "American Lost Punk Rock Nuggets," vol. 12 to be precise. A cute cartoon, guitar-picking turd graces this album cover. Nice. Pretty darn low-fi, raggedy garage, with not much else to rejoice about. Normally I'd be pretty hyped about this type of music, but the songs are uninspiring, except for the closer "The Scandalizer." These nuggets should best remain undiscovered. Jack Link **!!.5**

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PERFECT DAZE Five Year Scratch (Boss Tunage) Boss Tunage, proud purveyors of unsung heroes, unearth 22 tracks by pop punkers Perfect Daze. For the most part, the band performs bright, catchy songs, but they're by no means indispensable. You've surely heard worse. Jack Link **!!!**

JENNY PICCOLO/ SUL9B Split EP (Deep Six Records) Right off the bat I want to "deep six" this piece of vinyl. I have no patience for the grind/ doom stuff. J.P. starts off the record, cramming six tracks on their side, alternating between an inhuman grind and slow, painful doom. And always, it seems, in the same track. Admittedly though, their last track on the EP is pretty good. "True 'till Death" is a decent mid paced hardcore track. Still, I will cringe if I see that band on a comp somewhere. Is the flip side any better? Japan's Sul9b (and that's not a typo) step up to the plate and swing and miss big time. They pretty much carry on where their vinyl mates left off, but depend more on sludge and doom for their sound. Oh yeah, they have a German Sheppard for a singer. Clear vinyl for all you collectors Brad Mitchell **.5**

THE PILGRIMS Plymouth Rock (S.P.A.M. Records) Yee Haw! Comedy Rock! How I love comedy rock! Weird Al, The Barenaked Ladies, Black Metal, it's all good! Wacky sixties cover graphics perfectly compliment lyrically goofy tributes to food, broken hearts, penis jokes, and, Jesus Christ, a homage to Jar Jar Binks. Hey, I'm laughing. Why aren't you. ! Jack Link **!!!**

PINHEADS-You Can't Drink From My Cup! (AVD) The absence of any real band photo immediately makes one wonder what's going on with this band, but once the lead vocals kick in, it's pretty obvious that this is Old Skull revisited. In case you're not up on your punk n' metal, these kids haven't hit puberty yet. Therefore, one must understand that their impression of punk revolves around Rancid, Blink 182 and Green Day. Pepped up a bit, this isn't bad for kids without sac hair. They're tight, they're energetic and not too shabby on their instruments. A touch derivative, but sure to improve with time. Hey, they're further than I was at their age. Keith Carman **!!!**

PINTSIZE Collapse in Style (Building) Loaded with melancholy angst, a strange contrast between vocals and music. I was not extremely impressed with this effort. However, there is some good song writing and this is a group that has potential, providing the vocalist can step up to the mike and give more.(balls) -Noelle Roy **!!.5**

PISTOL GRIP The Shots From The Kalico Rose (BYO) Searing, pulsing, driving punk-rock that has both a 77 era and slight Oi feel with scathing attacks directed at the PMRC, societal hypocrisy and political/religious/class indoctrination. A damn feel good release. Hamish **!!.5**

THE PITS Introducing My New High EP (Rapid Pulse Records) Ha! The whole band is holding beers on the cover photo of this record except for one dude! What a pussy! He's holding a can of Coke! He's way less punk rock than the rest of the band! The Pits are definitely not playing the kind of punk that "the kids" are into right now, which is fine by me because it sounds like these boys sat down with their favourite punk records one evening and decided to improve on them. And they did a fine job. There's a full length out there somewhere. If you hurry, the first 100 of these are pressed on coloured vinyl. Alas, this copy isn't. Brad Mitchell **!!!!**

PLANES MISTAKEN FOR STARS "fuck with fire" CD (No Idea) Don't let the name mislead you; this ain't the weak shit it sounds like. This is heavy duty rock-n-roll '94 style emo with a modern touches (like HOT WATER MUSIC for instance). I was pleasantly surprised and it's sort of renewed my faith in modern music. Joe Biel **!!!!**

PLANET SMASHERS No Self Control (Stomp/Sonic Unyon) Canadian ska kings return with their fourth album. Poppy, bouncy tunes tackling idiots, sex & love, everyday demeanour, and media observances. Prominent in the songs however is the tongue-in-check humour with grasps on intelligence and cynicism. A fine release and no disappointments here. Hamish **!!!**

POINT OF RECOGNITION Refresh Renew (Facedown) Growly hardcore metal doom. More breakdowns, more chugga chugga, more drum rolls, more thuggish posturing. At this point, who doesn't sound like this. Hamish **!**

POWERBALL-Opposing Furies/Frozen Sun (Rat Town) Ah, powerball. You make me think of all the crusty punk shows I've been to after all these years. Aggro blast-beat punk that occasionally breaks down into some pretty lucid musical moments and some stellar guitar chunk. You can tell that these guys know what they're doing, but they prefer to rage. Think back to the first really dirty punk show you went to probably the Dayglos or the Goofs, but with a bit more grindcore influence. This band have got to kick some major ass live. Keith Carman **!!!!**

POWERHOUSE What Lies Ahead (Resurrection AD) 88 era hardcore in the Uniform Choice manner which meshes with NYHC, particularly early SOIA/ MADBALL. The steam seems to be let out of this with the hip hop style vocal delivery. It still makes for good groove mosh parts but this is just more on pace with it's fast attack. Hamish **!!**

THE PRE-TEENS Why don't you Marry It? (Cheetah's) First they are pre-teens (judging by pictures). Second, don't base your hatred of them on that- they're actually much more talented that they should be. And hell, there aren't nearly enough female punk bands (not that this is the only reason to like them). They're bringing something different to a pretty staid genre. Steven Servos **!!!!**

THE PRIESTS The Priests (Garage Pop Records) Bright, twanging guitar and a thunderous, amphetamine-tribal rhythm section mark the boundaries of this frantic group. The singer's tortured vocals introduce the psychotic into the mix while the vintage organ brings things into the '60's. Tom "Tear-away" Schulte **!!!**

PROWLERS-Hair Today, Gone Tomorrow (KOB/Mad Butcher) Well, there certainly isn't any mincing of words going on in the Prowlers camp. They're about drinking', fighting' and just guess. Oi! Oi! Oi! Still, while their lyrical content may be stuck in the white ghetto, their music is tight, invigorating and well-produced. Gutsy vocals, crisp guitar and plenty of chanting to get you motivated before going down to the local watering hole. Keith Carman **!!!!**

PSEUDO HEROES "Betraying Angry Thoughts" CD (Theologian) This album was a big letdown. After hearing their split LP with Buttercup and Bobbykork I was stoked about this band. They were full of life and added new spark to influences like Jawbreaker, Fugazi, and Dillinger 4 but this record is just stale, overproduced, digital crap. Track down the split LP. Joe Biel **!!**

PSYCHOTIC REACTION Red Alert EP (PsychoBubblegum Records) Here's a Connecticut band desperately trying to be old English punks. Not that there is anything wrong with that at all, because Psychotic Reaction actually pull it off on this above average EP. Hell, they not only show their roots in the style of music they play, but the last track on the EP is a cover of UK Subs' "Warhead". This band does it better than Rancid. Red vinyl. Brad Mitchell **!!!.5**

QUO VADIS Day Into Night (Hypnotic) This is a much better metal album than I would have anticipated. Heavily

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influenced by the Gothenburg sound, but sloppily produced, Quo Vadis is an admittedly unique outfit. These guys have miles to go, but for such an indie release they are actually ahead of the game, so just keep watching. Aaron Lupton **!!!**

RADICAL UP Never Enough EP (Sick Records) This is not good. Radical Up is a Japanese trio that has been playing their Monkees records way too much. Steer clear of this one, unless you like pop drivel sung out of tune. Never enough? It's too much, actually. Definitely not one for the Caustic crowd. Brad Mitchell. **This rates a zilch.**

RAMONES We're Outta Here: All the Hits Live - For The Very Last Time (EMpTy) This is the live document of the final Ramones show. Their 2263rd show was recorded at the Billboard in Los Angeles August 6th, 1996. The release features a full-color foldout cover. Inside are photos and personal letters from the each of the final Ramones: Johnny, Joey, Marky and C. Jay. There are 32 tracks over the four sides of the double-LP, the first record being pressed on thick blue vinyl, the second on red although a few hundred mispressings exist on black vinyl. Among the guest stars that showed up for this final blast are, Lemmy (Motorhead), Eddie Vedder (Pearl Jam), Lars Frederiksen and Tim Armstrong (Rancid), Chris Cornell and Ben Shepard (Soundgarden) as well as former Ramone Dee Dee Ramone himself. Their short and simple rock songs are the very essence of pop and their boisterous, enthusiastic delivery of these anthems proved the genesis of American punk and the catalyst for the birth of British punk. This final celebration was the opportunity to review and play one final time all of those classic songs we know so well. Tom "Tearaway" Schulte **!!!!**

THE RATS Liar/ You Fucking Piss Me Off 7"(Empty Records) Oh boy. Cut and paste hostage style lettering. "You fucking piss me off?" Hmm... must be punk rock. And that's precisely what you get, no more, no less. Another punk rock record ends with the lead singer telling me to "fuck off." No, fuck you. Jack Link **!!**

RAZORWIRE Man The Guns EP (Rodent Popsicle Records) Woo ya! This is the stuff. Thick street punk with a huge rhythm section reminiscent of early Motorhead. Gruff vocals, and a prominent guitar sound really drive home the point of this now defunct Boston band like a size 12 Doc Martins to your arse. Quite a storied 10 year history of Razorwire; a few of the members have been in other notables such as The Freeze and Out Cold. I think I will do some digging on mp3.com for more tracks. A cool project for GMM Records would be to put out a posthumous full-length release. Brad Mitchell **!!!!!**

REAL ESTATE FRAUD F-Word EP (Nice & Neat Records) Real Estate Fraud is another one of those "I have heard of them, but never heard them" bands. So now that I have heard of them, yeah, I'd check out a full length. Minimalistic punk rock, but what makes R.E.F. a keeper are the sarcastic vocals of Kit Vapid. Yeah, I know, I am a sucker for female vox in a punk band, and this EP is no exception. Decent stuff all around. Brad Mitchell **!!!.5**

REAL ESTATE FRAUD The Tough Guy 7" (C-City Records) What the fuck is this guy saying? 4 tracks later and I still don't have a clue. Competent musicianship is shot to shit by marble mouthed, stilted vocals. Oddly endearing in a mongoloid kinda way, but "I don hab job?" Jack Link **!!**

REAL ESTATE FRAUD It's Funny 'Cause It's True 7" (Nice and Neat) This 45 continues in the same wonky vein as the "Tough Guy" single. Their songs are much more off-kilter, erratic, with a hardcore edge. And the motherfucker still can't enunciate. Entertaining, and worth your money? Sure, why not. Jack Link **!!**

THE RECLINE OF MEXICAN CIVILISATION-Manic Hispanic (BYO) This has got to be one of the most hilarious albums I have heard in years. Taking the Weird Al shtick a step further, the Recline (a blatant pun of a old flick-think about it) take rather popular and classic punk songs and turn them into an insane mock of Chicano culture. Songs such as "Get 'Em Immigrated," "Uncle Chato's Garden," and "Rudy Cholo" are intelligent, witty and so much fun. Thank God someone in punk has a sense of humour. Keith Carman **!!!!**

THE REDS/ SWEET J.A.P. Split EP (Nice And Neat Records) The Reds open up the split playing some speedy, twangy punk rock sung with snotty vocals. Not bad, but nothing too memorable. Sweet J.A.P. are here with another split EP (see their review with Das Boot earlier) and have hit us with a couple more of their speedy Jap punk songs. Sweet J.A.P.'s stuff was simply too much to handle, as the limits of vinyl were painfully obvious; shrieking, trebelely punk that came across as annoying rather than satisfying. Clear vinyl, (again) if that matters. Brad Mitchell **!!**

RED FLAG 77 Drunk Again b/w Change In You EP (Empty Records) Everything about this 7" screams low budget except for the music on it. The vinyl is one sided, the sleeve is a half page photocopy, and the record itself lacks any screening as the artwork on it is done by a rubber stamp. But after the two tracks were over, who really gives a fuck? As the band name suggests, Red Flag 77 is some serious thick Brit punk from days gone by. No image, no trends, just great punk rock. A definite example of how you can't judge a book by its cover. Great stuff. Brad Mitchell **!!!!**

REJX-300 Orchard Place (Indie) Dear God. This is what happens when rich suburban kids' parents buy them instruments for Christmas. A really bad SoCal-influenced band that make more noise than music, with a bratty singer who can't sing his songs about skateboarding in the house and doing cannonballs. I suppose when your life revolves around hanging out at the 7-11 and borrowing dad's car, it's all you can write about-shallow, boring shit. Keith Carman **!!**

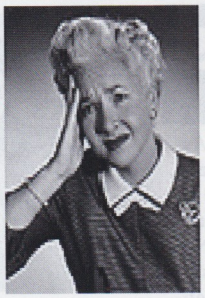
RESISTANCE 77 Retaliate First (Captain Oi!) A rare album in being by a contemporary artist on Captain Oi!, Resistance 77 are actually a very pleasant surprise. Somewhere in the vein of the Vanilla Muffins, these guys have that all important pop sensibility in their oi!, making things that much more enticing. A refreshing break from the monotony of oi!, and a damn fine album all the same. Aaron Lupton **!!!!**

RETARDED Self-Titled (Stardumb Records) The happy folks at Stardumb are proud to present Retarded, another band in an endless parade of Ramonesmaniacs. And if you close your eyes real tight, you'd swear that you could see Joey et al. slouched over their instruments and punk rockin' like it's 1976. Maybe this band should have called themselves "The Apers." Regardless, for you Ramones freaks, gabba gabba go gett'em. Jack Link **!!!**

THE RICHMOND SLUTS Self-Titled (Disaster) Damn these guys dress well! And they rock! Stylish seventies fashion plates dish out cranked up garage with a touch of early Bowie glam; twisted tales of sex, drugs, and more sex and drugs. Manic keyboards brighten things up and keep the pace from lagging. Did I also mention that these gentlemen sport some seriously slick threads? Jack Link **!!!!**

RINGWORM Last Call In the Free World (Rat Town) Cleveland metalcore with scratchy, raspish vocals & tight musicianship. Two live tracks and a Black Flag cover. This is pissed off and opens with a cool sample from 'The Warriors". Hamish. **!!**

RING WORM 7 Inches The Hard Way EP (Rat-Town Records) The band thanks "all local bar-



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tenders" and "Old Milwaukee" in their sleeve, so I kind of had a head start on what to expect. Drunk rock with a hint of metallic riffing, probably best enjoyed as a chaser after a Dayglo Abortions record (not a bad thing!) and of course a whack of your favourite booze. It looks as though this was recorded in 1996 so the band could be dead drunk in a ditch somewhere by now. Brad Mitchell **!!!**

RISE Freezer Burn (Boss Tunage) 8 tracks into this CD and I'm bored to fucking tears. Please, rush out to your local record shop and scoop this up if your taste in music consists primarily of ingratiating, MOR, Tragically Hip dreck. But excuse me while I laugh at your sorry ass if you do. Jack Link **!**

RISE AGAINST The Unravelling (Fat Wreck) Ex-members of 88 FINGERS LOUIE. Marginally in between average and mediocre GOOD RIDDANCE sounding (which isn't a surprise as Russ from GR does some back ups) but I hear some BOLLWEEVILS in the music which at least caught my ear. Hamish. **!!**

THE RITCHIE WHITES Stop Me Before I Kill Again EP (Rapid Pulse Records) Okay. So there is no one in the band named Ritchie White. They are probably named after some sort of infamous American serial killer or something. And yeah, I probably just made an ass out of myself with that analogy. Regardless, here are two tracks of straightforward punk rock with a hint of rock and roll. Pretty middle of the road for me. Brad Mitchell **!!**

ROM-S/T (Quincy Shanks) Wow, these cats have their hand stuck pretty deeply into the influence bag, man. On the first album alone, one hears elements of Grade, Cryptic Slaughter, ska, hip hop and just about everything else. Laid over a pretty straight-forward heavy punk rock beat, this album is a lot of fun, but the fact that it's only a cassette is kinda frustrating on a good day. Rough garage-band production only serves to make this band more frenzied and interesting. Keith Carman **!!!.5**

THE RUINERS Post-apocalipstick World (Poverty Records) The Ruiners exhibit the loping rhythms and cartoon vocals heard on recordings from Alice Donut. Hard rock, earthy locker room humour and pedestrian party topics mark the dozen songs here. Calling themselves "trash-punk," these bawdy rockers are all about cheap thrills and amplification. In the Detroit area, they back up New Girl Order, a female wrestling organization for which they often go in drag. Drinking, puking and cheap jokes with brash guitar sounds are the simple and effective formula here. Tom Schulte **!!!**

RUSKABANK I Don't Think You Hear Me, Though (Noisome) Even though they fell for the 'you have to have the word ska in your band's name' gag, and the 'we have to thank God first' bit, Ruskabank play some seriously infective ska. There are few bands that are able to bring together a great vocalist with equally talented musicians (and fucking tight horns) but these guys pull it off without too much trouble. If you're down with the whole 2nd/3rd wave ska thing, think about adding this to the collection. Steve Servos **!!!!**

THE S.T.P. Action EP (Rapid Pulse Records) Billed as "hi-octane-rockarolla", this Italian(!) four piece takes one part Ramones, one part rockabilly, and one part dirty rock and roll to make a hell of an enjoyable, foot tapping record. "Action" was recorded in 1997, so there must be a full-length record out there somewhere by now? (Junk Records, are you listening?) I was hooked as soon as I saw the track called "Exorcize My Cock" Brad Mitchell **!!!!**

SAD ORIGIN/ MISURA- Split CD (R.P.P. Records) If there is a genre or "scene" I'd really like to see break wide open, it's the hardcore and death metal crossover one that is gathering speed at the moment. At the forefront is RPP Records out of Belgium thanks to this, and a few other amazing releases I've come across. To put it bluntly, this is the fucking heaviest and coolest crossover record I have heard since Ark Angel's "Prayers Upon Deaf Ears" CD EP of a while back (distro'ed by this same label). The intertwining of death metal's low and dirging fat bottom end with hardcore's sense of hard and catchy riffing is absolutely intoxicating. Both bands do it flawlessly, with Sad Origin's tracks flowing seamlessly into Misura's cuts. Absolutely fucking brilliant. Brad Mitchell **!!!!!**

SECOND RATE-Grinding To Dust Two Years Somewhat Insane (Vampire) Some nice riffing going on with this album. Second Rate take a nice mix of pop/punk and emo, making a friendly sound that has cool start/stops and some pretty catchy melodies and stuff. Nice production makes this disc even more enjoyable. And while it's not totally original and new, it is a fresh sounding band that put a lot of effort into their work Keith Carman **!!!**

SHOGUN Iconolust (Goodfellow) Simply put the brutality and tech of bands like CONVERGE/CAVE IN/ D.E.P/NORA/ DROWNINGMAN. Utterly schizophrenic & psychotic with respectful nods to annihilation, death and laying waste everything in its path. Who says Canucks can't play this game? Hamish **!!!!!**

SHRINKS Nowhere To Live EP (Rapid Pulse Records) The title, and opening track, should be the theme song for squatters everywhere. Actually, I'd like to play this in the faces of any of those alterna-hot shot punk bands to show them how punk rock is really done. The Shrinks are very up tempo punk sung with, no-doubt, a snarl. Damn, after hearing this I want to go and rent "Sid And Nancy" again. Brad Mitchell **!!!!**

SICK ON THE BUS 1. Punk Police/Suck on Sick of the Bus 2. Set Fire To Someone in Authority (Go Kart) UK side project comprised of members of FOUR LETTER WORD & VARUKERS. The first album is a 2 in 1 package. Very goofish in a 4LW/MURPHY'S LAW deal. Driving, slightly crustyish punk with songs about PC types, mean people & losers, stupidity, wealth, conformity, law & order and basically anything deemed as being shit. Features slight reggae riddims. The second album hardly deviates at all from the 1st & only injects more of a speedy anger and sarcasm. Lotsa fun otherwise if you're looking for a jokey DOOM/VARUKERS/DISCHARGE counterpart. Hamish. Both albums **!!!**

SILVER TONGUED DEVIL Red Eyed + Tongue Tied (Get Hip) Now this represents everything great about rock: bone-crushing metal, abhorrent subject matter, and a book-burning fat guy for a lead singer. Silver Tongued Devil have truly signed their souls to Satan and have reaped their just rewards. Highly recommended, and a healthy sign of the horns directed to these fine Luciferian fellows. Jack Link **!!!!**

SIX GOING ON SEVEN American't (or won't) (Doghouse) This is a nice record, not punk by any stretch, but nice. Kind of Springsteen meets the Northern Pikes. A little less emo than labelmates Chamberlain, but still an interesting listen. Steven Servos **!!!.5**

SKALARIAK Klub Ska (Mad Butcher) I don't understand a thing that this group is saying, but good ska is definitely a universal language. I admit I wasn't expecting much from this German based group, but at least I was wrong. Steve Servos **!!!!**

SLIKMIG Jesus Online" (Slaughterhouse/Mad Butcher) IMPRESSIVE...however, vaguely reminiscent of early Green Day.....STYLE is everything guys...Good production on this CD. Good players, decent lyrics, except for the over used "whooooo." It's like a crazed Beatle (and I do mean Paul). Track # 5 Make My Day has

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immense potential. Keep on doing what you do Noelle Roy **!!!!!**

SLOE Inexact Replica (Nice Cape, Jackass) I'm impressed by this band's presentation. Really swanky CD sleeve opens up to form a nifty, well drawn rocketship. Alas, the music is nowhere near as inspired, more "indie" rock, sure to please a select, unfortunate few. Jack Link **!!**

SPLODGENESSABOUNDS The Artful Splodger (Captain oi!) I'm not sure what "splodgeness" is supposed to mean, but if it has anything to do with sucking, it's an accurate name for this fiasco. Some sort of offshoot of oi! music which seems to have been spawned from a circus rather than a bar. The inclusion of horns makes things that much more annoying. Aaron Lupton **!**

SPIDER BABIES Ten Inches of.. Terror LP (Ken) With songs like Spider Baby (gonna rape you), Fuck with My Head (and you die), and No Fat Chicks its apparent that the Spider Babies are into sex and violence. The singer bellows in a deep gravelly voice while the band turns out some bluesy punk noise. The Spider Babies fall somewhere between the Misfits and the Stooges but don't approach those bands respective melodicism or noisiness. Not bad though. Tyler Boehm **!!**

STARKLYER 59 Leave Here a Stranger (Tooth and Nail) Wow. I'm lost for words. Not in a good way. Cheesy British (sounding) light pop. It's like top forty brit-pop without "staying power." There's nothing to this trash. They just don't when to rock out. Steven Servos **0**

STAMPIN' GROUND Carved From Empty Words (Thorp/ Century Media/ Chord) There's a nice interpretation of the classic riff from "Angel Of Death" in the first track, "Officer Down." Actually, that's not the only time this UK metalcore band dips into the Slayer (and early Machine Head) bag of tricks. "Carved." is chock full of a hybrid thrash that will make a lot of metal kids like hardcore (although there are a lot of us hardcore kids who already love metal!) without them even knowing it. Vocalist Adam does a wonderful job in delivering Stampin' Ground's message, but he is simply overpowered by the riffing and dance inspiring breakdowns created by the guitars. I don't think there'd be a vocalist who could overcome the sheer force of the sound of this band on here. Incredible shit Brad Mitchell **!!!!!**

STEEL TOE SOLUTION-S/T (Headache Records) Blah... shitty generic queer bashing crap from the morons at Headache... the interesting thing is, this crap gives me one. Songs like "Dick in the Dirt" and "Slave" are sure to make all the meatheads happy. They almost made me laugh with "Wrong Side of the Pond" Quote: "Why the limey accent and the silly words spoken/last time I checked you grew up in Hoboken" sorta funny right? Then of course you have "You sucking on a FAG [sic] or motherfucking cigarette" oh well... thus is Oi...if they could spell oi that is... Dustin **!**

STEP SISTER Sugar Sweat 8-Track/ Second Hand Smoke (Smog Veil Records) Two albums on one disc! Twice the brutality! Twice the Lemmy vocal stylings! Twice the fun! This man sounds like he's been stabbed twenty times in the throat with an ice pick and lived to tell about it. The band sound equally distressing. Good stuff. Jack Link **!!!!**

STRAP-ONS-S/T (Indie) Ya, they're a dirty punk band that you would imagine playing in the lowest depths of the worst club imaginable, and that's what makes them so damned desirable. Pretty much gutter-punks that lean towards the worst parts of Iggy and the Stooges et al. Fun and no-frills punk rock for those people who think that bathing is a policy of "the man." Keith Carman **!!!**

SYSTRAL Black Smoker (Edison) With current & ex-members of German powerhouse MORSER, this is dark, creepy crawly, grindcore with many an element of NAPALM DEATH/HHIG/SWORN ENEMY. This is abbrasively harsh, jagged, scaped and brutallic . Not for the weak as this will perk you up if in the morbid, fucked off mood for annihilation.Hamish. **!!!**

SYSTEM AND STATION Common Or Relative EP (Crustacean Records) I hate when 7" are not labelled as to what speed to play them. I always assume it's 45rpm if it's not marked. This one ain't. That said, I click the 45 speed button and kick back. So then the song is partway through and along comes Alvin and The Chipmunks. Christ. Now I gotta start the record over. After a full run on 33 1/3, the correct speed, I realised I liked this record better at 45. Seriously. If I wanted self-indulging prog-punk, I'd listen to Fugazi. At least Ian can sing. This is very boring. Imagine if The Police went full on punk. Yawn. Brad Mitchell **!**

THEE TRASH BRATS American Disaster (Storm Records) These guys remind me of an old distro my friends used to run, because they were one of the only bands that were a part of it. More importantly, I remember they sounded like Motley Crue. Either my memory does not serve me well, or these guys have changed. Not really very glam sounding at all, even for cross-dressers, these guys are basically pop rock with a slight punk drive and a serious country influence. All things considered this still a really fun album, if not a great one. Aaron Lupton **!!!!**

TIME SPENT DRIVING Walls Between Us (Sessions) Time Spent Driving are another band in the emo-genre with songs about heartache ("Here With You") and longing ("Your Arms, the Blade"). Perhaps what makes them distinct is the sincerity in the music and the vocals. I'm a believer. Fern **!!!**

TOGETHER WE FALL Drowned (R.P.P. Productions) Pass me a knife and fork 'cuz I eat this shit up. More top-notch metalcore from Together We Fall, but their stuff is leaning towards the hardcore tip because of the more frequent sing-a-longs and less blatant metallic influences (see Stampin' Ground review). Imagine a more metallic Madball. "Drowned" is a relatively short release at seven songs clocking in at 20 minutes. In any case, my plate is clean. May I have another serving? Brad Mitchell **!!!!**

TOTALLY TRAVIS Totally Travis Y Las Marinas (Big Wheel Records) By the looks of the CD cover, you'd expect Totally Travis to be some kinda crazy 70's playboy with his COPS inspired sunglasses, retro outfit and naked chicks hanging off his arm. The music, however, is a total contradiction of the photo. Totally Travis is a sensitive, acoustic type of guy who'd most likely go out for coffee with Elliott Smith. Things speed up on a couple of tracks but it's the slower songs I swoon to. Fern **!!!**

TSOL Disappear (Nitro Records) Just in time for the 4th of July, Nitro Records brings us the return of the original American Nightmare. TSOL has a legacy of putting out widely diverging albums, so it should come as little surprise that Disappear is an altogether different chapter for the band. Many of the songs are really dressed up primitive punk rock, but those dressings go a long way in creating sounds that are dark, angry and bizarre. Not as gothic or horrific as their album cover and history paints them to be, but fine album for one of the best bands in the history of punk rock. Aaron Lupton **!!!!!**

TARENTEL The Order of Things (Neurot Recordings) Tarentel is a unique project in combining acoustic guitar, ambient noise, and female vocals into a musical experience like no other. Neurot have been putting out a lot of really unique music lately, and here's another example. Some of the tracks are a tad long for their substance, but maybe that just helps build atmosphere, the all important ingredient for having something to trip out to

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before going to bed. Aaron Lupton **!!!!**

THE TAZERS Don't Classify Me (Rave Up) Vol. 9 of "American Lost Punk Rock Nuggets," Rave Up fares much better here than with The Penetrators' album. This re-release compiles the band's E.P. and L.P. The Tazers have that classic "new wave" sound: rockabilly licks, droney instrumentation, and nasal, devo-esque vocals. And enough snotty punk attitude to qualify for these pages. Jack Link **!!!**

TEENAGE REHAB Plunk Rock (Amp Records) Another Queers rip-off, Teenage Rehab plays three-chord songs about beer, cute girls, shitty parents, shittier jobs, and aliens. The fifties charm is held firmly in check, with the kick ass drive-in sci-fi horror cover. Admittedly not the best of said genre, but now that Joey's dead, we'd better take everything we can get. Aaron Lupton **!!!,5**

TEMPLARS/STOMPER 98 I.S.P. Connection (DSS Records) Wow, I always knew oi! was boring, but this album really takes the cake. This is supposed to be some kind of international skinhead conspiracy with NYC's Templars teaming up with Germany's Stomper 98. The result? Each band is as boring as the other is. Aaron Lupton **!.5**

TENSION WIRE-Explicits (Seymour) A rather typical power trio that have some pretty sweet riffs, Tension Wire are more of a hard rock band with slight punk influence, than anything else. Poppy songs with mildly catchy vocal melodies make for an enjoyable listen, but overall there is nothing here that would make someone jump out of their seat. Middle of the road, y'know. Keith Carman **!!!**

THEM WRANCH Medium Rare (Orange) Nice and weird, Them Wranch are a cross between the New York Dolls, Velvet Underground and country old-timers The Statler Brothers. The trio of Andy Ranch, Joe Patt and Gerald Morrison weave an intricate pattern of surf guitar, country lap steel and the bellows of lead singer ranch for a completely off-the-wall album. "Headcast" belongs on the "Resevoir Dogs" soundtrack while "Tune Up" is an edgy tune advertising the benefits of proper greasework. Some glam rock songs blend well with the swampy Jon Spencer feel, particularly the mad "Snakebite". There is nothing here that would appeal to anyone trend-conscious. "Dark Circles" and "Get Me Off This Planet" are worth the effort and also the purchase, while the "Train Kept A Rollin" vibe in "(You Make Me Feel So) Smoky" is pristine. Jason MacNeil **!!!!!**

THRALL Hung Like God (Reptilian Records) Mike Hard, voice of the God Bullies continues to lead his dark, demented rock-n-roll project Thrall. Hard approaches his songs with the domineering vocal style of a fire and brimstone preacher. His evangelism is a message of fierce individualism and withering iconoclasm. Thrall is a sonic descendant of God Bullies with an aural affinity for the harder bands on Amphetamine Reptile Records and Touch and Go Records. Tom "Tearaway" Schulte **!!!!**

THUG MURDER-The 13th Round (Flat/TKO) This is some pretty crazy stuff going on here. Japanese Oi! girls that look like they'd stab you in the neck before ripping out such killer tracks as "Mie Chan" or "Strike Out." Fuck Shonen Knife man, these "ladies" are where it's at. Kind of a Rancid-esque vibe adds a bit more melody to the overall picture, making songs groove-oriented, speedy and overtly aggressive. Keith Carman **!!!!1**

JOHNNY THUNDERS AND THE HEARTBREAKERS Dead or Alive (Cherry Red Films) The formerly rare concert film Dead or Alive makes up the heart of this DVD. Built around a 1984 HEARTBREAKERS (Thunders with Jerry Nolan, Walter Lure and Billy Rath) appearance March 1984 at The Lyceum in London, this film is a renewed Thunders disavowing drugs and providing a memorable and sober performance that includes "Personality Crisis," "One Track Mind," "Too Much Junkie Business" and more. The concert is interspersed with clips of the HEARTBREAKERS' 1976 UK "Anarchy" tour taken from Don Letts' Punk Rock Movie. During the concert film Thunders seams to be trying to breaking out of the New York rock legend mold with acoustic episodes and waxing awkwardly philosophical on racism. However, this all seems to be unsuccessful with the audience. Additional material on the DVD includes a stiff 1984 interview where Thunders dodges drug-related questions and admits to being out of touch with current music while laying low in Paris. Tom Schulte **!!!.5**

TRANS MEGETTI Fadin Left Completely (Gern Blansten) Reliable, upbeat yet moody emo rock with traces of 60's mod garage. Soulful & rhythmic with a great gel between velocity and light sentiment. Fans of GARRISON/Q AND NOT U should dig this. Hamish. **!!!**

TRAVOLTAS/ THE APERS Beating Up Schoolgirls 7" (Stardumb) Split 7" from up and coming bands Travoltas and The Apers. Infectious fun for youthful punks and punks who are young at heart. Happy happy happy... Jack Link **!!!**

TRUST FUND BABIES Can't Trust Me (Rapid Pulse Records) The single is the perfect format for the hit-and-run style of the Trust Fund Babies. Can't Trust Me is wonderfully snotty, and the B-Sides Lusty Lady, and Teen Love Song (a Consumers song) keep the high energy, rock?n?roll momentum of Can't Trust Me going. Tyler Boehm **!!!!**

TRUST FUND BABIES Trust Fund Babies 12" LP (Rapid Pules Records) Trust Fund Babies still play speedy classic punk and roll but something has changed on this LP. The snotty playfulness is gone and in its place are grimmer more serious lyrics, even displaying a mild social consciousness. The Trust Fund Babies still rock hard and fast but this LP simply isn?t as much as fun as some of their other records. Tyler Boehm **!!!**

TUMMLER Queen to Bishop VI (Man's Ruin Records) Tummler is space rock group that's asteroid-hard. An indie version of Monster Magnet groove, Tummler nestles nicely beside Kyuss and Fu Manchu. Big, bold guitar rhythms come hurtling out of the atmosphere with slightly southern latitudes. Grim sludge-dealers, Tummler dishes it out in heavy, greasy slabs taking advantage of the entire playing field Black Sabbath and Iron Butterfly cleared the way for. Like the best of the stoner rock genre, this group summons the image of vintage, '70's hard rock heroes while affecting a potent, post-punk angst built on American sounds. Tom Schulte **!!!!**

TWELVE HOUR TURN Bend Break Spill (No Idea) 4 songs of mid 90's, mid-paced screamo-emo but on more of the soft, lilting kind. Downtuned anger, love and confusion for the indie set. Hamish **!!**

TWO MAN ADVANTAGE-Don't Label Us (Go Kart) Ok, so they don't want to be labeled, but they pretty much play straight-up NY influenced hardcore. At least they do it well though. Songs are fast, energetic and pretty fuckin' rockin'. An aggressive singer that busts out some pretty intense moments. To their credit though, the band do spice up the album with some SoCal influence, and a bit of old school England here and there. But unlike most bands that mix genres, these guys pull it off coherently. Keith Carman **!!!.5**

UNITAS "Porch Life" CD (No Idea) File under: Lynrd Skynard meets Lifter Puller. I'm sure by now everyone and their brother knows this is folks from Hot Water Music and Discount. I'm not sure that everyone knows this is really suprising. I didn't like it at first but it grows on me every time I pop it in. Some of the songs are a bit too radio poppy (ala Soul Asylum maybe) but generally I've changed my opinion by 180 degrees here. Joe Biel **!!!**

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THE URCHIN Another Day, Another Sorry State (Broken Rekids) I guess I've developed a certain amount of tolerance for this sort of thing because I'm not going to blithely dismiss this as more punk rock whininess. It's actually not bad, though their lyrics tend to dwell obsessively on beer, sloth, apathy, and...punk rock whininess. And coming from Japan, The Urchin mangle their English pretty darn good. "Pretended resolution" is another excuse. This means rock 'n' roll. Pretended resolution is another illusion. This means punk rock." I couldn't have phrased it better myself. Jack Link **!!!**

USELESS ID-Bad Story, Happy Ending (Kung Fu) Although Useless ID aren't breaking out into any new territory (cough, cough-NOFX), they still have some rather catchy songs here. Tight melodic punk that is obviously SoCal, but still reaches into other genres and styles for some influence. A solid album that will fare well with the EpiFat crowd, but one can't really see it flying out the door. Keith Carman **!!!**

V.REVERSE "Now > Then:Complete Recordings 1995-1997" CD (Johann's Face) The first time I heard this band it blew me away in the vein of early Chicago sound ala Apocalypse Hoboken - but smarter! These boys knew how to combine their influences into a genius product. A few added elements of Action Patrol and Lifter Puller. This disc is pretty consistent and enjoyable beginning to end. Joe Biel **!!!**

VANILLA MUFFINS Suagr Oi! Come On! (Cargo) Not a lot of choice here seeing how it is a vinyl with only three songs on it. Nonetheless, the trio known as the Vanilla Muffins try to gain some respectability, even if it's at the cost of name dropping British celebrities like Liam Gallagher, Robbie Williams, soccer star David Beckham and his better half, Victoria, aka Posh Spice. After that finishes though, the band doesn't really have much to offer in the way of songs or substance. Despite the efforts and intro by Frankie Flame, a song like "My Angel" has been rehashed and rehearsed by too many too too often. The fact it took four days to do this is a bit surprising. Nothing memorable here except for the diehard fans. Jason MacNeil **!**

VAPIDS-Char School Dropouts (AMP) Ah, the Vapids. How they make me miss the Ramones with their 4/4 riffing, heavy, crunchy guitars and straight-up beats. Thankfully though, these cats have a lot more bite to their sound. You can hear the edginess over the rather slick production. A clean album that is enjoyable after many listens, Charm School Dropouts just shows how much this band is capable of. Now, if only it brings them success abroad. Keith Carman **!!!!!**

VIOLENT PLAYGROUND The Great Die Young EP (Backwater Records) Well, this 10" throws me through a loop, beautiful female vox that sound like they walked out of 1967... then into We Want to Be No Doubt territory, sorta... I really really don't know whether I like this or not... interesting... um...yeah. Dustin **!!!**

SONNY VINCENT Resistor 7" (NDN Records) 3 tracks provide further evidence that Sonny Vincent is a total rock and roll madman. Great stuff. Pressed in orange vinyl and comes with a limited edition pin-up, the perfect size for covering up those punched-in holes in the wall while listening to this single. Jack Link **!!!!**

VITRIOL s/t (Neurot) 7 tracks of psychedelic, soundscapish soundtrack experimental weirdness recorded in the Welsh mountains. Produced by Ben from Godflesh, it totally sounds like a cross between a GODFLESH side project mixed with a NEUROSIS/TRIBES OF NEUROT atmosphere. Very droning w/ somewhat of a space/cosmic and rather creepy/eerie feel. If you're more into the art aspect of these creations and said bands, you'll probably appreciate this. If not, it'll make no sense whatsoever. Hamish. **!!**

WATERDOWN Never Kill The Boy On The First Date (Victory Records) Grade's "Under The Radar" breathed some much-needed life (and variety) into Victory's roster. Thanks to the band's unexpected, albeit deserved popularity, the boundaries of hardcore were finally tested. And what Grade started, Waterdown happily continues on with this release. "Never Kill The Boy." morphs subtle melodies with aggressive hardcore structures resulting in an emotional ride for the listener. Admittedly, I love the goon core Victory built its kingdom on (re: Blood For Blood), but this style of hardcore is quickly keeping a lot of my attention. Brad Mitchell **!!!!.5**

WEI-JI Double Trouble b/w With Love EP (Kerosene Records) Jesus, some people have balls. If I recorded this drivel, I'd bury my head. This crap should have been sent to some major label ass kissing rag like CMJ or something. As soon as I heard the cellos it was ripped off my turntable. Brad Mitchell. **This rates less than a zilch.**

WELLINGTON s/t (Deep Six) Slowish, doom metal. Deep, gurglish vocals and lotsa grindy parts. This would benefit light years with some much needed speed. That's all they need to improve on. Hamish. **!!**

WELT-Brand New Dream (BYO) Having not heard from Welt in quite a few years, I had written these boys off as long gone. Now I see that I was the one missing the boat. Providing a strong pop/punk album on BYO, these guys finally seem to have found themselves and are attacking that Brass Ring. If Brand New Dream is any indication of how close they'll get, they can probably taste it by now. Keith Carman **!!!!**

THE X-RAYS Grown Up Drunk (Ken Rock) Both songs of this fast, aggressive English speed-punk band's release, "Grown Up Drunk" and "Ghost of Tim Price" repeat on both sides of the seven-inch. The music is fast, hard and heavy. After the initial yellow vinyl pressings of this trashpunk sold out, later editions came out on black vinyl. Tom "Tear-away" Schulte **!!**

YELLOWCARD-One For The Kids (Lobster) While one shouldn't let album artwork get in the way of a review, I gotta mention just how fucking lame this album is. Five late-teens sitting in a kiddie classroom looking all cool? Sorry not this time. So many bands with pretty cool music blowing it on the visual presentation. The music? Rather standard-fare SoCal-ish punk that borrows heavily from emo's finer points. Nothing extraordinary or even that fast, although there are a couple of neat licks here and there. Ho hum. Keith Carman **!!!**

V/A American Fight Club (Outsider Records) Here's a four way split CD featuring The Authority!, Callaghan, Hudson Falcons, and The Trends. This probably is much more than a compilation CD — more like a collection of EP's pressed on to CD. This sucker is 28 songs and over 67 minutes long. First up is The Authority! who score points right off the bat with me because one of the members is wearing a Motorhead t-shirt in the band photo! Street punk with a touch of hardcore, that really makes me think of how Venom would have sounded in the early days if they were a punk band; very sloppy and loose. If that makes any sense. Especially in the rhythm section. Next up is Callaghan who are a little more melodic with a snotty/nasally singer. This band would appeal to the street punks who like their stuff with a rock and roll flavour. Hudson Falcon's tracks were recorded live from a radio show and sound pretty good. Their take on street punk is one that is up-tempo and definitely rock and roll influenced (they even have a Chuck Berry cover on here). But after five tracks (of their 8 total), I was growing quite tired of their one-dimensional sound. Closing out the compilation are The Trends. This band has a fast, snotty minimalistic punk sound, maybe like those simple early Canadian punk bands Teenage Head or Forgotten Rebels. Not too bad of a CD, but I'd point to The Authority! and The Trends as the standouts here. Brad Mitchell **!!!**

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VARIOUS-Bombed In Las Vegas Volume I (AVD) A collection of pretty impressive tracks, this compilation features a shitload of bands that I'm sure none of us have heard of, but should be seeing plenty of in a while. While none of the tracks are veritable standouts, the entire disc is an enjoyable listen. Keith Carman **!!!**

VARIOUS-Bored Teenagers Vol. 2 (Bin Liner) Basically just a compilation of so-so British punk bands from the late 70's and early 80's, this second volume in the Bored Teenagers series comes with a big Caveat Emptor. If you're that diehard about the scene, you should be running out to grab it, but if you're even mildly tepid about it, you'd be best taping it off your diehard buddy and tossing it on for a quick rile here and there. Keith Carman **!!!**

VARIOUS ARTISTS Budget Sampler - "It's all About the Money" (Goodfellow S.A. Mob Redstar) Some of the best indie labels for progressive hardcore come together for a sample dish of their chaotic noise on this sampler. Bigger names like Poison the Well, The Swarm, and Disembodied, find a place beside more underground stuff like Shogun, Kid Gorgeous, and Bridgewater. At least 80% of this is quality crushing material, and considering the fact that there are 23 tracks, that's a lot of destroying on your hands. Aaron Lupton **!!!!!**

VARIOUS ARTISTS Evolution (Spam Records) I am not really sure what this was doing in my CD batch. This is a compilation of spoken word, but mostly poetry, which I suppose I enjoyed more than most poetry, but still is not my thing at all. Some of these artists here include Katie Baggett, Heather Posner, and Mark Bruback, the latter's CD we reviewed in this 'zine before. There was one particularly memorable piece about kicking ass, performed by someone called Jerme Spew. Aaron Lupton **!!**

VA Kampai Compilation (Bifocal Media) There's a little bit of something for every one on this compilation that showcases bands on the Bifocal Media label. Bands range from Monochrome, the White Octave, Stammer, Marion, Cute, Strike Anywhere and Canada's own, Render Useless. Fern **!!!**

VA Noisome Sampler (Noisome Records) This compilation features punk bands Ultimate Fakebook, Podstar, Bubble Boys, the Creature Comforts and ska band, Ruskabank. A fine introduction to these bands and Noisome Records. Fern **!!!**

V/A Pie & Ears vol. 1, Cleveland Then and Now (Smog Veil) Cleveland, home to (insert Sports team here) and (insert institution here), boasts a healthy, indigenous punk scene, as captured on this disc. Some of it is hit and miss, but you can do no wrong with California Speedby's "Shitlist," 2 Bob's "Ethnic Song," and The Dissidents' track "Presidential Threat." However, avoid Easter Monkeys' "Nailed to the Cross," which sounds like a really, REALLY BAD Birthday Party. Ugh. Jack Link **!!!**

VARIOUS ARTISTS Combat Rock - The 100% Punk Rock Compilation - Vol. 1 and Vol. 2 (Combat Rock) When I first looked at these CDs, I braced myself for another tired rehash of under-produced, outdated, and irrelevant style of punk rock that should have stopped in 1980. While many of these bands featured on this French label (especially the French ones) do fit this description, some stuff here is amazingly catchy, emotional, and even atmospheric, at times capturing the near-goth crossover of acts like The Dark and Siousie Sioux. Tracks from The Sect, Red Alert, and New Rose, show that there is still some style and class left in a form of music that for all intents and purposes, died long ago. Aaron Lupton **!!!!**

V/A Pushing Scandanavian Rock To The Man, Vol. 2 (Bad Afro) Damn!!!! It's nice to know there are still those out there who ain't afraid and got the skills to make all the kids flip their wigs. Just as you're coming down from Vol. 1, 16 more pure and uncut tracks of Scandanavian gold are turned out for the sole purpose of partying your earholes off! The Royal Beat Conspiracy waste no time getting things started with "Here Comes The Girls" and The Maggots get all garage with "Gonna Make You Pay." The Festermen can take the place of Motorhead when Satan finally comes to collect Lemmy's soul. Vol. 2 is the soundtrack for Saturday night, and this smack is 100 proof, baby! Buck Wilde **!!!!!**

VARIOUS-Reality Part #2/3 (Deep Six) There's some pretty intense shit going on here. Lots of crazy noise bands rippin' shit up, some borderline grindcore and more aggression than a bull with a tack in its balls. Toss in some booming death metal introductions, and this just spells fucking insane. While its actual listening value is questionable, the entertainment quotient is high, and the stun value for ignorant buddies is impeccable. Fun! Keith Carman **!!!!**

VARIOUS ARTISTS Sampler Volume 2 (Boot to Head Records) A very cheap looking sample that manages to bring out some pretty decent bands regardless. A lot of this is pretty substandard punk rock, a really crappy version of I Turned into A Martian being particularly irritating. Still heavier acts like Crux show that this DIY label obviously has some potential. Aaron Lupton **!!!**

V/A- Skannibal Party (Mad Butcher) Featuring 21 ska bands from around the world, this is a great compilation to hear bands that you've never heard of, playing some great 2nd and 3rd wave ska. Check out The Agents from Sweden and Dr. Woggle and the Radio (Germany) for some choice cuts. Steve Servos **!!!!.5**

VARIOUS ARTISTS The Center of the Universe - Book II (O & O Records) Mostly emo bands that I've never heard of before like Someday I, Tanger and Wretch Like Me, with 2 songs by the legendary All at the end. I actually have no memory of All ever being on this label, but their songs are easily the best ones here. If this Comp is really cheap and you don't have those All albums, go for it. Otherwise, why bother? Aaron Lupton **!!**

V/A-Thrash of the Titans (Dr.Know) It's a thrash-ahol-ocaust! Fucking insane shit from Dr.Know! All you bandana wearing, old school big wheeled skateboard rocking Suicidal T worshipping crazy motherfuckers will love this! You have: DS-13(!!),Capitalist Casualties,AC(meh),Ruido(!!!),Hirax,Insult (seth from AC's other "band") DRI,MK ULTRA(!!!) and about 6 more! kicking hard! Dustin **!!!!!**

V/A- Warped Tour 2001 Compilation (Side One Dummy) A couple of questions. Why are the bands on the Warped Tour always the same? Why is there a complete lack of women vocalists on this compilation? (okay fuck off, there's one). Why do the majority of the punk bands stick to traditional 'punk' stylings? Could it be that mainstream punk- because that's what the Warped Tour features- is so stagnant that it's pulling the scene into mediocrity? It's time for the tour to be buried while there's still a possibility of salvation. Steve Servos **.5**

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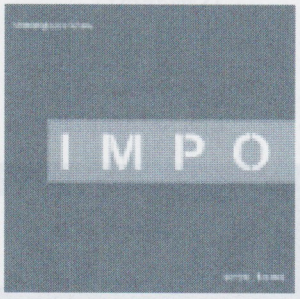

MOODS FOR MODERNS Loud & Clear

NOTE: All complete reviews can be found at www.caustictruths.com

TOP 25 FOR CT #80

	ARTIST	ALBUM	LABEL
1	LIMP WRIST	WHAT'S UP WITH THE KIDS	PARALOGY
2	X	ASPIRATIONS	ROCK N ROLL BLITZKRIEG
3	NAKED RAYGUN	FREE SHIT	HAUNTED TOWN
4	PAGANS	SHIT STREET	CRYPT
5	STACK	KRONKET LICHTGECHWINDIGKEIT	SIX WEEKS
6	DIRTBOMBS	ULTRAGLIDE IN BLACK	IN THE RED
7	NINE SHOCKS TERROR	PAYING OHMAGE	SOUND POLLUTION
8	BASEBALL FURIES	I HATE YOUR SECRE CLUB	ESTRUS
9	ASTRID OTO	AT HOME WITH	NO IDEA
10	DETROIT COBRAS	LIFE, LOVE, AND LEAVING	SYMPATHY
11	SCREWS	SHAKE YOUR MONKEY	IN THE RED
12	NEW TOWN ANIMALS	LOVE THAT GIRL	MINT
13	Y	GLOBAL PLAYER	SOUND POLLUTION
14	REDS/SWEET JAP	SPLIT EP	NICE AND NEAT
15	DISCLOSE	A MAS S OF RAW SOUND ASSAULT	MCR
16	YELLOWCARD	ONE FOR THE KIDS	LOBSTER
17	BANTAM ROOSTERS	FUCK ALL Y'ALL	SYMPATHY
18	THE CHERRY VALANCE	LP	ESTRUS
19	REALLY RED	DISCOGRAPHY	UNDERGROUND MEDECINE
20	ANODYNE	BERKOWITZ	ALONE
21	ANTISEEN	BOYS FROM BRUTASVILLE	TKO
22	THERE IS A LIGHT	THAT NEVER GOES OUT IE	DIM MAK
23	TEMPLARS	THE HORNS OF HAITING	GMM
24	BETWEEN US	WHAT'S RIGHT	NO COMPLY
25	LES SEQUELLES	ET TOUS PIS SI CELA VOUS DEPLAIT	GRENADINE

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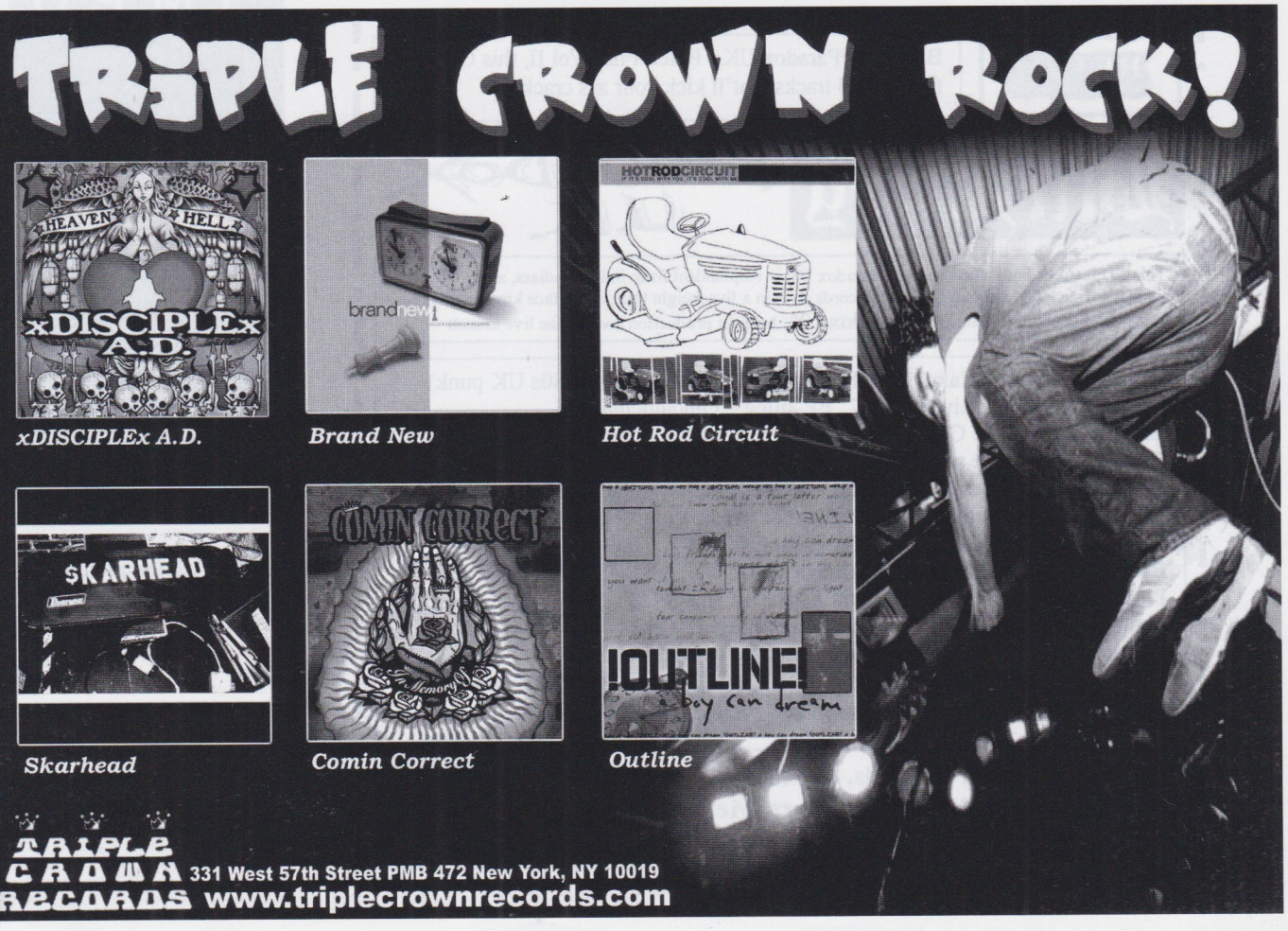

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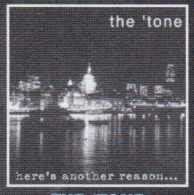

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